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THREEPENCE  
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Downing-street, London, October 10th, 1879.  
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**GOVERNMENT GRANT of 1,000*l.*—A MEETING** of the GOVERNMENT GRANT COMMITTEE will be held in FEBRUARY, 1880.—It is requested that applications to be considered at that Meeting be forwarded to the SECRETARY of the Royal Society, Burlington House, before the 31st of December, 1879.

**GOVERNMENT FUND of 4,000*l.* for the PRO-** MOTION OF SCIENTIFIC RESEARCH.—A MEETING of the GOVERNMENT FUND COMMITTEE will be held in FEBRUARY, 1880. It is requested that applications to be considered at that Meeting be forwarded to the SECRETARY of the Royal Society, Burlington House, before the 31st of December, 1879.

**METALLURGY.—ROYAL SCHOOL OF MINES,** Jermyn-street.—Dr. PERCY, F.R.S., will commence a Course of not fewer than FIFTY LECTURES on METALLURGY, on WEDNESDAY NEXT, the 22nd inst., at Two o'clock P.M. To be continued on each succeeding Thursday, Monday, Tuesday, and Wednesday, at the same hour.—Fee for the Course, 4*l.* F. W. RUDLER, Registrar.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—Part II. Vol. VI. of the TRANSACTIONS has just been issued.—Members not having received their Copies are requested to apply to the SECRETARY, 33, Bloomsbury-street, W.C.

**YORKSHIRE AND WIGTOWNSHIRE ARCHE-** OLOGICAL ASSOCIATION.—The LIST of MEMBERS, for the Year 1879 WILL BE CLOSED on the 15th of NOVEMBER NEXT. Applications for Membership to be addressed to the TREASURER before that date. R. W. COCHRAN PATRICK, Hon. Sec. 47, October 14th, 1879. CHAS. G. SHAW, Treasurer.

**EXHIBITION OF CABINET PICTURES in OIL,** Dudley Gallery, Egyptian Hall, Piccadilly.—NOTICE TO ARTISTS.—The Day for receiving PICTURES for the FORTIETH EXHIBITION will be MONDAY, the 3rd of November next, between 10 A.M. and 10 P.M.—Regulations may be had of Mr. F. McNair, Secretary, at the Gallery.

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CONTENTS.

	PAGE
THE NORTH AMERICAN REVIEW	489
EDWARDS'S ACCOUNT OF RUSSIA	490
BRASSEY ON ENGLISH TRADE	491
MRS. POTTER'S MEMORIES OF LANCASHIRE	492
CICERO'S LETTERS	493
NOVELS OF THE WEEK	495
BOOKS FOR THE YOUNG	496
LIST OF NEW BOOKS	496
NOTES FROM DUBLIN; MILTON'S MOTHER AND GRAND-MOTHER; THE DUKE OF BUCKINGHAM AND A PLAY OF SHAKESPEARE IN 1623	496-497
LITERARY GOSSIP	498
SCIENCE—HARVEY-BROWN ON THE CAPERCAILLIE IN SCOTLAND; SOCIETIES; MEETINGS; GOSSIP	499-500
FINE ARTS—SCOTT ON THE RISE OF MEDIEVAL ARCHITECTURE; PRIVATE COLLECTIONS OF ENGLAND; THE FIGURES OF SESOSTRIS; GOSSIP	500-503
MUSIC—BRISTOL MUSICAL FESTIVAL; CRYSTAL PALACE CONCERTS; GOSSIP	503-505
DRAMA—GOSSIP	505

LITERATURE

*Essays from the North American Review.*  
Edited by Allan Thorndike Rice. (Nimmo & Bain.)

THE present editor and proprietor of the *North American Review* has published in a volume some of the articles which adorned that review when it was the New England rival of the British quarterlies. He has prefixed a short preface, in which he says that complete sets of the *Review* are rarely to be found in any public or private library. Acquaintance with the foundation and career of the *Review* is quite as rare, and this volume would have been more useful had it contained a sketch of the history of the periodical. Founded in the year 1815, the *North American* was published every two months till 1818, when it appeared as a quarterly; at the beginning of the present year it was transformed into a monthly. At the outset, and indeed so long as it was a quarterly, it was the representative of the literary thought and culture of the American Athens. Out of the twelve essays now reprinted, eleven are from the pens of New Englanders, nine of whom were born in Massachusetts, the other two being natives of Rhode Island and Maine respectively. Half a century ago the claim of the capital of Massachusetts to give the law to the country in matters of literary concern was not disputed with the same vigour and reason as at the present day. The transfer of the *North American Review* from Boston to New York is an illustration of a great change, for no one would have dreamt, at the date of its first publication, of establishing it in New York. Unlike the *Edinburgh* and the *Quarterly*, its commercial success was not on a par with its literary merits. In the United States a journal which is supposed to be a financial failure seems never to command the admiration of the reading public, and it was more commonly remarked of the *North American* that it did not pay than that it was ably conducted. At no time in its career as a quarterly were the independence of its tone and the brilliancy of its articles more conspicuous than shortly before it was sold to Mr. Rice. Its founders designed it as a rival to the *Quarterly* and the *Edinburgh*;

its present proprietor is bravely endeavouring to convert it into a competitor of the *Fortnightly* and *Nineteenth Century*.

The commercial failure of the *North American Review* as a quarterly is an additional argument to the many which have been urged in favour of international copyright between this country and the United States. Even had the *Review* been far superior to any of the critical journals of this country, it could not have withstood the competition of its Transatlantic rivals. In England the circulation of the *North American* was always very limited; the circulation of the British quarterlies in the United States has always been large. The sum paid for the *North American* in the United States was as great as would suffice for the purchase of reprints of the *Edinburgh*, the *Quarterly*, the *Westminster*, and *Blackwood*. In such a case quantity was certain to carry the day, irrespective of the excellent quality of the bulkier article. And it must be confessed that, though at intervals a remarkable article appeared in the columns of the *North American*, the average article was not above mediocrity. The ablest New England critics and writers were conscious of this: Prescott gave expression to it in writing, and Ticknor published what his friend wrote. The depreciatory remarks of Prescott, written in the twenty-second year of the *Review's* existence, are stronger and more sweeping than the facts warrant:—

"The last number of the *North American* has found its way into our woods. I have only glanced at it, but it looks uncommonly weak and waterish. The review of Miss Martineau, which is meant to be double-spiced, is no exception. I don't know how it is, but our critics, though not pedantic, have not the businesslike air, or the air of the man of the world, which gives manliness and significance to criticism. Their satire, when they attempt it—which cannot be often laid to their door—has neither the fine edge of the *Edinburgh*, nor the sledge-hammer stroke of the *Quarterly*. They twaddle out their humour as if they were afraid of its biting too hard, or else they deliver axioms with a sort of smart, dapper conceit, like a little parson laying down the law to his little people. I suppose the paltry price the *North* pays (all it can bear, too, I believe) will not command the variety of contributions, and from the highest sources, as with the English journals. Then, in England, there is a far greater number of men highly cultivated—whether in public life or men of leisure—whose intimacy with affairs and with society, as well as books, affords supplies of a high order for periodical criticism. For all that, however, the old *North* is the best periodical we have ever had, or, considering its resources, are likely to have for the present."

It is but fair to add that one of the obstacles noticed by Prescott no longer hampers the success of the *Review*, the contributors being now as handsomely paid as the contributors to any of its contemporaries. Yet the great difficulty mentioned above still remains, and will remain till Congress shall assent to international copyright.

If the editor has omitted to furnish details which have public interest, he has not atoned for this shortcoming by the selection which he has made. He states that the essays which he has reprinted "may be truly said to represent the growth of active thought and scholarship in the United States from the close of the second war with Great Britain down to the close of the great Civil War."

As has been said, the *North American Review* was commenced in 1815; the two essays earliest in date of those now reprinted appeared in 1832, the one being Washington Irving's review of 'The Northmen,' the other being Mr. Longfellow's 'Defence of Poetry.' Surely some of the earlier articles merited reproduction! But it is clearly incorrect to say that the essays now reprinted embrace a period dating from the year 1815, when the earliest of them was given to the world in 1832. This is a venial slip compared with that which next attracts attention. Mr. Rice justifies the publication of the volume on the ground that complete sets of the *Review* are inaccessible, and he leads us to infer that all the essays in this volume are now reprinted for the first time. The reader will therefore turn with curiosity to the opening one, which treats of Sir Walter Scott and is from the pen of Prescott, believing that a forgotten article by that admirable writer had been disinterred from the almost inaccessible volumes of the *Review*. It is disappointing to find that the essay is the same as that which is quite accessible and is well known to the reading public, being printed in Prescott's 'Critical and Historical Essays,' which appeared under that title in this country in 1845, and in the United States the same year, with the title, 'Biographical and Critical Miscellanies.' The choice of a well-known essay is the less excusable because there are others, quite unknown to the reading public, from which to select. The titles of Prescott's contributions to the *North American* which have not been reprinted are:—'Byron's Essay on Pope'; 'Essay Writing'; 'French and English Tragedy'; 'Novel Writing'; 'English Literature of the Nineteenth Century'; 'Kenyon's Poems'; 'Chateaubriand'; 'Mariotti's Italy.' With one exception, any of these would have been welcome.

Two of the other essays might have been omitted without loss. The one by Washington Irving on 'The Northmen' ought to have been allowed to remain, in company with that by Mr. Bancroft on 'The Last Moments of Eminent Men,' in that oblivion which is mercifully provided for the concealment of all immature and imperfect writing. Mr. Caleb Cushing's essay on 'The Social Condition of Women' serves to increase our opinion of the vigour and skill of the article on a similar subject which was written by Mrs. John Stuart Mill, and republished among Mill's essays. Mr. Emerson's essay on John Milton deserves perusal, though it strikes us that we have met with the substance of it elsewhere than in this volume or the *Review* itself. It appeared in 1838, and may profitably be contrasted with the famous essays on the same topic by Macaulay and Channing. Among many suggestive passages, the following is both novel and true. Mr. Emerson maintains that Milton raised the idea of man in the eyes of his contemporaries and of posterity, and that human nature is indebted to him for its best portrait:—

"Bacon, who has written much and with prodigious ability on this science, shrinks and falters before the absolute and uncourtly Puritan. Bacon's 'Essays' are the portrait of an ambitious and profound calculator, a great man of the vulgar sort. Of the upper world of



man's being they speak few and faint words. The man of Locke is virtuous without enthusiasm, and intelligent without poetry. Addison, Pope, Hume, and Johnson, students, with very unlike temper and success, of the same subject, cannot, taken together, make any pretence to the amount or the quality of Milton's inspirations. The man of Lord Chesterfield is unworthy to touch his garment's hem. Franklin's man is a frugal, inoffensive, thrifty citizen, but savours of nothing heroic. The genius of France has not, even in her best days, yet culminated in any one head—not in Rousseau, not in Pascal, not in Fénelon—with such perception of the attributes of humanity as to entitle it to any rivalry in these lists. In Germany the greatest writers are still too recent to institute a comparison; and yet we are tempted to say that art, and not life, seems to be the end of their effort. But the idea of a purer existence than any he saw around him, to be realized in the life and conversation of men, inspired every act and every writing of John Milton."

Mr. C. F. Adams discusses Lord Chesterfield from what may be called the New England point of view, and pronounces Chesterfield's life a failure, even when judged according to his own criterion of success. This essay is dated 1846. Any curious reader may find it interesting to trace the points of contrast between it and one on Chesterfield which was published in the *Edinburgh* in 1845. The author of the latter was Bulwer Lytton, who saw no harm in many things which offend Mr. Adams. Mr. Longfellow's 'Defence of Poetry' is, of course, as genial and pleasant as all that he writes. The most notable essay is that by Motley on Peter the Great. It is one of the best on the subject, and is little if at all inferior, as a readable historical essay, to any which Southey, the inventor of that form of composition, or Macaulay, its perfecter, ever wrote. The following remarks on the Russian navy, though penned in 1845, are worthy of attention still. They occur after a reference to Peter's first boat, the Little Grandsire, which is preserved in what is called the Citadel of St. Petersburg:—

"We are certainly not taken in by the colossal puerility of the Russian marine, any more than the Marquis de Custine is; and, although the descendants of the Little Grandsire are now at least double the number they were at the time of the consecration, we have not heard of any very brilliant exploits on any ocean to justify the very imposing and very Roman *rostra* which decorate the Exchange at St. Petersburg. To use a vulgar but expressive phrase, the Russian navy has not yet set the Baltic on fire, and we doubt if it ever will. If it could thaw a little it would be all the better; for, Cronstadt being blockaded by ice six months in the year, the navy is only paraded during the pleasant weather for the amusement of the Autocrat. As long as England stands where it does, and the Russian water remains as it is, we shall hardly fear much from the descendants of the Little Grandsire, at least till the capital is shifted to the Bosphorus."

There is no need to say much about the four other essays, but it will be almost enough to mention their titles and their authors. One on Hawthorne is by Mr. G. W. Curtis, one on Cooper is by Mr. Parkman, and that entitled 'Shakespeare Once More,' by Mr. J. Russell Lowell, contains so much powerful writing and vigorous thought that the reader may pardon its rather rambling character. The following brief passages will give a notion of its quality. Referring to M. Hugo and Shakspeare, Mr. Lowell writes:—

"M. Hugo alone, convinced that, as founder of the French romantic school, there is a kind of family likeness between himself and Shakspeare, stands boldly forth to prove the father as extravagant as the son. Calm yourself, M. Hugo; you are no more a child of his than Will Davenant was!"

Another shrewd and homely remark is:—

"It is comparatively easy for an author to get up any period with tolerable minuteness in externals, but readers and audiences find more difficulty in getting them down, though oblivion swallows scores of them at a gulp."

The following, which is Mr. Lowell's contribution to the maxims about criticism, is not one of the least noteworthy: "A wise scepticism is the first attribute of a good critic." The concluding essay is from the pen of Dr. Oliver Wendell Holmes, and is entitled 'The Mechanism of Vital Actions.' It is quite as telling as any of the lighter literary work in which Dr. Holmes excels, and it proves that he is not only a successful novelist and an accomplished versifier, but that he is also a painstaking and an admirable reviewer.

#### *The Russians at Home and the Russians Abroad.*

By H. Sutherland Edwards. 2 vols. (Allen & Co.)

It must not be supposed that in his present contribution to our stock of information about Russia Mr. Sutherland Edwards has merely reprinted the amusing as well as instructive book which he published eighteen years ago on 'The Russians at Home.' The first volume is indeed devoted to descriptions of home life in Russia, chiefly taken from that work. But the second, to which we propose almost exclusively to confine our attention, deals with questions which have for the most part arisen since 1861, and is therefore new, except in so far as it is to some extent founded on articles which have appeared in periodicals. To the generality of readers the first volume will appear the more attractive, for the sketches of Russian life which it contains are in every way excellent, and a large amount of genuine information is conveyed in an agreeable manner. Almost the only fault which can be found in them is that some of their number have been reprinted without the corrections which the lapse of time has rendered necessary. Thus the reader is told, on p. 281 of vol. i., that evening costume is "not alone 'the only wear' in which to present yourself to a lady," although in the morning, "but it is indispensable for entering the gallery of the Hermitage at St. Petersburg." Whereas at p. 30 of vol. ii. it is stated that "in 1857 a gentleman paying a morning or afternoon visit to a lady was expected, under pain of passing for an ill-bred and grossly familiar person, to appear in evening clothes. In 1861 he could dress on such occasions as in other countries," and could go to the Hermitage even in the quaint costume with which the English tourist so greatly shocks the eyes of Parisians. The chapter on Krilof still speaks of that fabulist as if he were being for the first time introduced to the English public, no allusion being made to the fact that, since it originally appeared, an English translation of his Fables has appeared and gone through several editions. And Newton is still credited by Mr. Edwards with the idea of freezing a fowl which proved

so fatal to Bacon. These, however, are but slight drawbacks to the merit of a work which not only brings before the eyes of ordinary readers a series of bright, clear pictures of Russian life, but also conveys a great deal of sound information about the vexed questions concerning the internal condition and the foreign policy of Russia, to which so many serious students find it difficult to obtain a satisfactory reply. Much has lately been printed for and against Russia by writers who either have never been there or have merely made a rapid tour through some of its districts, and who in either case are almost certainly unable to avail themselves of Russian sources of information. It is a relief to turn from their biased or unfounded arguments to the remarkably impartial opinions about that country expressed by a writer of whom the late Lord Strangford remarked in one of his essays, when speaking of the great difficulty experienced in deciding between Russians and Poles, or upon the nationality of Ruthenians or Lithuanians, that

"all we have to do is to turn to the masterly writings of Mr. Sutherland Edwards; he can lay his finger at once, and with precision, on the exact falsification, exaggeration, or suppression made use of by each party in its history or ethnology."

The second volume commences with a description of "the reform period in Russia," giving a good account of the immense changes which took place during the first part of the present emperor's reign. It is rendered particularly interesting by the fact that Mr. Edwards received his first impressions of the country while the system of Nicholas was still in force, and was, therefore, able fully to appreciate the alteration which had taken place between his first visit in 1857, and his second and third in 1861 and 1864. Thus he is able to describe from personal knowledge the outburst of liberal feeling which followed the publication of the edict for the emancipation of the serfs, and lasted up to the breaking out of the unfortunate Polish insurrection of 1863. At that time, as he says, "every author seemed to be tested by the degree of liberalism contained in his writings," but it may be doubted whether the "Russian revolutionary cookery-book" was ever published, in which, as was stated to him "by a person who ought to have been well informed on such points," "directions for preparing dishes were varied by reflections on liberty." Of the emancipation itself a sensible account is given. But in the chapter on "Some Practical Effects of Serf Emancipation," too much stress seems to have been laid upon the unfavourable evidence contained in the report drawn up by the commission appointed in 1872. There can be no doubt that the picture of the state of the Russian peasantry contained in that report is gloomy, and conveys a discouraging idea of their prospects. According to the testimony of a great number of witnesses, the peasants had fallen off since they became free, both as regards their material and their moral condition. Idleness prevailed, drunkenness was rampant, morality was disregarded, and fields remained untilled. According to a witness from Kief, for instance, "entire anarchy reigns. Everything is done for vodka and



by vodka." Undoubtedly there is no lack of reason to complain of the conduct of both individuals and communes in Russia. But in laying before the public so large a mass of unfavourable evidence, which Mr. Edwards quotes with little or no comment, it would have been well to explain some of the reasons why so many witnesses took a gloomy view of the peasant's position. In reality some of them were proprietors who objected to the emancipation on principle or had been practically injured by it, or extreme conservatives who were glad of the opportunity to protest against what they considered a revolutionary measure. Others again were extreme liberals, who were displeased with the emancipation edict because it did not go far enough, and who were, therefore, ready to testify to its failures, to draw as black a picture as possible of the peasant's prospects, in the hope of frightening the Government into doing more for him. Some allowance must be made, also, for the natural tendency towards extremes which marks the Russian mind. Russians were as ready to be pessimists in 1872 as they had been to take an optimist view of everything ten years earlier.

To Nihilism also two sensible chapters are devoted, free from the prejudices of such Conservatives, on the one hand, as hold that Russia is "honeycombed by secret societies," or of such reformers, on the other hand, as the German "to whom it was objected that the reforms he was advocating could tend to nothing but anarchy," and who straightway replied "that 'a genial anarchy'—*eine gemüthliche Anarchie*—was not a thing to be despised." As regards the name, Mr. Edwards points out that it is by no means new, Proudhon using the word "Nihilism" in more than one place, and Royer-Collard having at an earlier period spoken of the "scepticism, or Nihilism, which characterizes the philosophy of these latter days." Of the gradual development of the opinions held by the Nihilists a good account is given, from the days when the Russian Free Press in London made its protests against the system of Nicholas resound throughout Russia, to the emancipation period when Mikhailof wrote his daring "Address to the Young Generation," and again from that time to the present day, ending with a very interesting description of the trial in 1877 of nearly two hundred students, young ladies, and other persons accused of having taken part in a "criminal propaganda against the State." With which process another is compared, in an amusing chapter headed "An Unpolitical Secret Society," devoted to an account of the protracted proceedings taken against a band of forty-eight swindlers, mostly belonging to "the superior classes of society," who during nine years contrived to realize nearly 50,000*l.*, and who gave to their association the name, borrowed from a French novel, of "The Club of the Knaves of Hearts."

"A good deal of money was made by the simple expedient of forging acceptances to bills of exchange. It is said that some money-lenders prefer forged acceptances to all others; for with genuine signatures they can appeal only to a civil court, whereas with forged signatures they can threaten criminal process. Owing to incidents of one kind and another, several members

of the 'Knaves of Hearts Club' found their way to prison. But Russian prisons are kept in a very loose manner; and the incarcerated ones continued to draw and to accept bills from the Moscow gaol. One means of raising money, which is described by the Russian papers as ingenious, and which, tried for the first time, would probably succeed anywhere, consisted in imitating the operations of the gang of swindlers known in London under the collective appellation of the 'Long firm.' One member of the 'Knaves of Hearts Club' represented himself as a rich nobleman—a part he was well able to play except in regard to the money side of the character.....Dolgoroukoff, by reason of his historic name, seems to have been called upon to play a leading part in connexion with all the most important intrigues. He claimed to belong to the richer branches of the widely ramified house, and freely spoke of Prince Dolgoroukoff, General-Governor of Moscow, as 'my uncle.'.....It was Dolgoroukoff, sometimes (in the absence of his uncle) called 'Prince,' who started the Russian Agency, which is not to be confounded with the 'Agence Russe' of telegraphic fame. The Russian Agency, established by Dolgoroukoff at Moscow, was an office which enabled clerks, stewards, messengers, and others to obtain, on payment of a fee and on the deposit either of money or of some valuable security, lucrative employment in the service of some member of the 'Knaves of Hearts Club.' The Russian Agency undertook to make all needful inquiries as to the characters of applicants—about which it was very particular—and, on receiving adequate pecuniary guarantees, never failed to find occupation for its clients.....Doganovsky, who was fond of horses, opened an establishment which he described as the office of his stud and breeding farm. Wishing to increase his stock he made some valuable purchases from Moscow horse-dealers, for which he paid in bills at short date drawn on the Russian Agency and accepted by the director of the establishment with all due readiness and formality. Some of the chiefs who were not ostensibly in business had estates, of which the produce, as represented by letters and other documents, was entrusted to the Russian Agency for sale. These persons were in the habit of buying jewellery; and when their stewards had failed to send them money from the country they referred to the Russian Agency, where they received the very best possible characters. The clerks at the Russian Agency had large bundles of forged bank-notes, which they were in the habit of displaying, as if by accident, in the face of intended victims. If a creditor called for money, the forged bank-notes were at once produced, and the man was told to 'send in his account in the ordinary way, with the interest added on.' This magnanimous attitude in the presence of duns answered for some considerable time. Dolgoroukoff had evidently noticed that the only people seriously pressed for money are those who are believed to have none."

On the subject of Panslavonianism Mr. Edwards speaks with authority and with much good sense. He can enjoy the absurdity of such advocates of the Slavonic origin of all men and things as the wild etymologists who discovered in the name of Nebuchadnezzar the manifestly Slavonic sentence *Ne-bog-odin-tsar*, meaning "There is no God but the Tsar," and who derived the name of our own Wiltshire from that of the Veletes, a Slavonic tribe who must have settled in England at some prehistoric period. But at the same time he is aware of "the quite indisputable fact that there is a certain community of feeling among the various Slavonian peoples," and that although "a Russian, a Bohemian, and a Servian would not understand each other

in conversation, if they once departed from the simplest subjects treated in the simplest phraseology," yet that there is "a full understanding between them as regards certain objects at which they all aim." The account, however, of Prof. Illovaisky's recent arrest at Halitch, which forms the subject of a chapter headed "A Panslavonian Agent in Eastern Galicia," shows how little sympathy exists between the Polish authorities in that province and their Russian visitors. The last two chapters of the work are devoted to "The Russians in Central Asia." Their perusal may be warmly recommended to all students of the subject, from Russophobes of the Urquhart school, capable of seeing the hand of Russia

"in the Ashantee expedition, which 'Russian intrigue' had somehow caused our Government to undertake, in order that imports of African palm oil might be diminished and those of Russian tallow proportionately increased," to Russophiles who refuse to recognize in the steady progress of Russia in Central Asia anything but the spread of Christianity and civilization. Especially to the class intermediate to these two extremes, and capable of taking a reasonable view of the whole subject, will the clear and unbiassed statement drawn up by Mr. Edwards prove welcome. Of special interest at the present moment is the account he gives of an Afghan noble, till recently a refugee in England, with whom he was personally well acquainted. Iskander Khan, a son of Sultan Ahmed Khan of Herat, took part in an insurrection against his uncle, Shir Ali, and then passed into Russian Turkestan, where he entered the Russian service. At the battle of Samarkand he commanded a body of three hundred Afghans, and soon afterwards he was sent to St. Petersburg, where he entered the Hussars of the Guard, and received a lieutenant-colonel's commission. Thence he came to England, and remained here for several years (supplied for some time, it may be observed, by our own Government with very scanty means), until recent events induced him to visit first Turkey and then Persia.

*Foreign Work and English Wages considered with Reference to the Depression of Trade.*  
By Thomas Brassey, M.P. (Longmans & Co.)

IN these days of depressed trade and general despondency it is a pleasure to meet with so thorough an optimist as Mr. Brassey. He has a good word for everything British: the British workman is unrivalled for the excellence, finish, and speed of his work; the British manufacturer is first in all fields where enterprise, power of organization, and command of large capital are needed. Mr. Brassey speaks well even of the weather and climate of the British Isles; he points out that it is a great advantage in the industrial struggle with other nations to have a climate in which manual labour can be efficiently performed during every season of the year. A great deal is said from time to time about the dangers of foreign competition. England, some writers and speakers declare, has lost the commercial supremacy she once possessed; other nations are distancing her in the race; the excessive demands of our workmen for high wages and short hours render it impossible for English

manufacturers to sell as cheaply as their foreign rivals. Mr. Brassey meets statements of this kind with a few striking and incontrovertible facts. The trading supremacy of England is not threatened by countries in which lower rates of wages prevail. In Mr. Brassey's opinion (an opinion based, it is needless to say, upon an amount of practical knowledge of the facts to which few writers can pretend) England's supremacy is not threatened by foreign competition in any case where the markets are really open; that is to say, English goods are kept out of certain markets by protective tariffs, they are not excluded by the superior quality or cheaper price of foreign products. The real danger to England's commercial supremacy will probably, in the future, proceed from the United States. The date of the struggle is retarded by the fiscal policy of America, but Mr. Brassey agrees with the view expressed by Mr. Gladstone in his recent contribution to the *North American Review*, that the commercial supremacy of the world must ultimately pass from the United Kingdom to the United States.

"It is not from the cheap labour of Belgium," says Mr. Brassey, "as the writers of the manifestoes from time to time issued by the associations of employers would have us believe, but from the dear but skilful and energetic labour of the United States that the most formidable competition will hereafter arise."

It cannot be too often insisted upon that high wages as well as high profits are a symptom and evidence of the productive power of labour and capital in any particular country. An English labourer in the iron trade is paid more highly than the French labourer in the iron trade, because his labour has a greater reproductive result. This larger product may be due to the superior energy of the English workman, or to the fact of his being provided with a more highly productive natural agent, or to both these causes combined; but from whatever cause or combination of causes it proceeds, a high level of wages throughout the entire industry of a country is a sign of the superior efficiency of labour in the staple trades of that country; high wages are therefore an evidence of commercial advantages over other nations, although they are frequently spoken of as if they were a commercial calamity. The general level of wages in the United States, for instance, is controlled by the great productiveness of the labour employed in their staple industry—agriculture. If a day's labour in agriculture will produce commodities which can be sold for eight shillings, this (omitting for the moment the elements of rent and profit) will be the current rate of agricultural wages; and wages in trades, which demand about an equal degree of training and skill, must be equally high in order to induce the workmen to engage in them rather than in agriculture. When gold was first discovered in Australia, an unskilled workman, possessed of a few cheap appliances, could by washing the auriferous sand obtain about one-fourth of an ounce of gold per day; that is to say, his daily wages were rather more than a pound sterling. Wages in other industries were, of course, almost immediately affected by this extraordinary productiveness of labour in the gold-fields; it became necessary to pay farm-servants,

blacksmiths, and other labourers as much as they could have earned if they had turned gold-diggers, and wages in these employments fell with the constantly diminishing return obtained from the labour employed in the gold-fields. High wages appear to be an industrial disadvantage when a nation is ambitious to embark in those industries for which it has no special natural advantages, or in which its advantages are less marked than in its staple industries. This is the meaning of American complaints that the manufacturers of the United States cannot compete with the pauper labour of Europe. They are, in fact, complaining that nature has not done so much for them in manufacturing as in agricultural industry: it is as if Mr. Irving, finding that he could not realize the profits of the Lyceum in a draper's shop, complained that he could not compete with the pauper labour of Messrs. Marshall & Snelgrove.

Mr. Brassey's book is full of fresh evidence of the fact that labour is paid, on the whole, just what it earns, and that, therefore, high wages mean a high degree of productiveness, and low wages a low degree of productiveness: high wages consequently often cost less to the employer than low wages, on account of the superior efficiency of the more highly paid labourer. It is cheering to be assured by so competent an authority that if the cost of labour is measured by the value of the products, the English workman still distances all competitors. Mr. Brassey cites the wages paid in French dockyards, in German textile factories, Belgian collieries, &c., and shows that in every one of these cases lower wages are paid than prevail in the corresponding industries in England, but that the cost of labour is less in England, owing to the greater energy and efficiency of the English labourer and the extent to which labour-saving machinery is used. The depression of trade, from which England has suffered in common with other nations, is not, therefore, to be attributed to any falling off in the industrial qualities of the English people. Its causes are manifold: at home a succession of bad harvests has diminished the wealth of the country by a sum probably in excess of 100,000,000*l.* Over-trading and undue extension of credit to bankrupt concerns, specimens of which were disclosed in the inquiry into the failure of the Glasgow Bank, have also their share of the present depression to answer for. Abroad, nearly all the greatest countries have been impoverished during the last ten years by war or famine; the bloated armaments and the compulsory military service of continental Europe also represent so many millions taken away from the wealth and purchasing power of the countries with which we trade. It is to these causes that Mr. Brassey attributes the present prolonged depression. He has produced a book which his almost unique experience of the wages and characteristics of labourers in different parts of the world renders one of very great value and interest.

Should 'Foreign Work and English Wages' reach a new edition, the date 1770 should be substituted for 1870 on p. 114.

*Lancashire Memories.* By Louisa Potter. (Macmillan & Co.)

THERE is a delightful collection of stories by Mrs. Gaskell which is known by the name of 'Round the Sofa.' An old lady gets her friends about her, and, before they tell her their adventures, she tells them, evening by evening, the story of her life. One day one of her hearers asks her whether she was born in Edinburgh, for there the group are gathered. "No, I am Lancashire—Liverpool-born," said she, smiling. "Don't you hear it in my broad tongue?" "I hear something different from other people, but I like it because it is just you; is that Lancashire?"

These 'Lancashire Memories' recall this scene, and except that Mrs. Potter is Manchester-born, and that her reminiscences are not one single connected story, her readers might fancy that they were gathered "round the sofa," just going to listen to the story of "My Lady Ludlow." For these 'Memories' are very pleasant. They have an "old world" flavour which brings back the past, and makes one feel kindly towards her who reproduces it for our amusement. There may be nothing wonderful about them, and the people of whom they speak have been long forgotten; but a gentle humour ripples along, and we get interested while scarcely knowing why.

Mrs. Potter begins by a protest against the assertion of some friend that Lancashire is "a county without country," and in this she is undeniably right, though in the part of Lancashire she knows best the bits of real country, without smoke or chimneys, are becoming rather few and far between. Even her favourite "Riverton," which we know as Rivington, has its lakes formed into reservoirs to provide Liverpool with water, and is no longer merely an out-of-the-way village. But when Mrs. Potter was a child the whole place was different from any other, and full of a character of its own. There was the little white cottage, where the old bachelor lived, who loved to fill his rooms with nephews and nieces:—

"Upstairs in the holidays they were packed as close as potted shrimps; and sometimes the bachelor himself, being considerably taller than the average height of humanity, would call out, 'Are you in your rooms?' in order that he might open his bedroom door, and sleep comfortably with his feet out on the landing."

There was the Hall with its rookery, for "the rook is essentially an aristocratic bird, and the country people say it will only settle in the neighbourhood of a good old family."

There was the weather-stained dwelling where lived the two Miss Archers, who spent their whole lives in trying to avoid catching cold:—

"The linen for the night was put under the cushions of the parlour chairs, and assiduously sat upon during the day, whilst that for the day was safely and warmly accommodated at night under their own pillows."

How like a bit of 'Cranford' this is!

There was the red brick house on the green, where lived a widow lady with four or five gay young daughters, who always took their walks in the direction, not of the fields, but of the high road.

"They lived there many years; but at length, as the mother significantly observed, 'We stay and stay, and nobody comes,' they departed for



the town, where, it seems, somebody did come, for they married in course of time."

Further on were the church and the little old Presbyterian chapel (Unitarian they would call it now), which were on such good terms of Christian fellowship that each would close its gates when the other had its charity sermon for its schools, so that the whole parish might contribute! Are there many churches and chapels that would do this in these more enlightened days?

Then came Tommy Stone's cottage. Tommy was stonemason and thatcher, and he had some rather smart daughters, who tried to smarten him up also; but their attempts were useless, and they had at last to leave him to himself and to his corduroy breeches and grey worsted stockings.

Lastly, there was the farm where Peggy Baines lived. She was an old maid, and prided herself on her independence, for "it's best I han nobody t' please but mysel'; an' I reckon th' squire thinks so too, or he'd a gettin' wed afore this."

Later chapters tell of people rather than of places, but the description of "my cousins" and their house is charming in its way. The old garden with its summer-house, where "earwigs and spiders are apt to drop on your head," is curiously tempting. More tempting still (and really the story doesn't say much for the early morality of these young ladies: what would their minister have said?) the high fruit wall with its plums, which they were forbidden to gather:—

"So it was a common practice to saunter gently by, and, with a small stick, knock off a plum in passing, looking quite another way, and in half an hour or so return again and pick it up."

Inside the house was a dusty old book closet, full of novels and romances, among which the 'Mysteries of Udolpho' was a special favourite. Then there were some wonderful pictures, said to be by old masters, of which one, attributed to Rembrandt, was remarkable for an infant Christ with six toes, while another, called 'Fame,' life-size, with hardly any drapery, used to distress a maiden friend so seriously that she could not be brought to sit opposite to it during dinner.

It would hardly be fair to Mrs. Potter to go through her 'Memories' chapter by chapter, and tell all her good stories for her. Here is one of the delightfully droll characters of which the book is full. We half suspect Mrs. Anne must have been a near relation of an old Lancashire lady whom we once knew, and who invariably contradicted anybody and anything. If you congratulated her on a family marriage, she would ask what there was to congratulate about, as so many marriages turned out ill. If you condoled with her on a death, she would observe that most people were much happier out of the world than in it. And so with everything. But now for Mrs. Potter's friend:—

"In the memorable small-pox, when she was only six years old, a kind friend came to her bedside, and gently whispered, 'Anne, love, I've brought you a bit of gingerbread.' 'And a bit it is, if you've brought it,' was the polite reply. In her last illness, when her half sister, at much personal inconvenience, came to bid her an affectionate farewell, she was told 'it

would look better of her to stay with her husband than to come to see her'; and that was pure sourness, for she did not believe in husbands, and held them too cheap to require any attention at all. Some relations once paying her a visit, and prolonging their stay beyond Mrs. Anne's contemplation or wish, were somewhat taken aback one morning, before they were up, by hearing her call out loudly on the stairs, 'A fine morning for cousins to go home!'"

And now too we know all about Mrs. Weston, "with her overweening preference for those she conceived to be *somebody*," and who showed her devotion to her husband by, at the moment of his death, at once mounting on a chair and stopping the clock! As for the Croker family, we are glad we never really did know them, or spend an evening playing round games with one of those terrible ladies. But Miss Deborah Dickfon (she always spelled Dickson with a long *f*, to show that she was no common Dickson) is delightful, and not less delightful old Aunt Dorcas, who was, as most of these good people seem to have been, afflicted with a passion for what they were pleased to call "gentility," went to the Presbyterian chapel, but then it was no ordinary chapel, for there was a wooden canopy over one of the pews, and "Lord Hugh Willoughby" had been painted over it by the schoolmaster. This Hugh, Lord Willoughby, must have been one of the Willoughbys of Parham, the last of the old Nonconformist nobility of England, of whom the last representative was educated at the Warrington Academy under Aikin, and Enfield, and Priestley.

The concluding chapters of school life in London are in no sense "Lancashire memories," and detract just a little from the general impression which the rest of the book has left. If Mrs. Potter has other Lancashire stories still untold, can she not substitute them in the new edition for which we may fairly look?

And may we suggest one other alteration? It is likely that Mrs. Potter has never read her Smollett since the days of that dusty book closet at her cousins', or she would not (at p. 49) so cruelly have garbled Winifred Jenkins's account of the sights of London. What that charming young woman really did see were

"the park, and the paleas of Saint Gimses, and the king's and the queen's magisterial pursing, and the sweet young princes, and the hillyfents, and the pyebald ass, and all the rest of the royal family."

But Mrs. Potter's little book will give so much pleasure that graver faults than these may well be forgiven.

*The Correspondence of M. Tullius Cicero.* By Robert Yelverton Tyrrell, M.A. Vol. I. (Dublin, Hodges, Foster & Figgis; London, Longmans & Co.)

*Die Wiederauffindung von Ciceros Briefen durch Petrarca.* Von Dr. Anton Viertel. (Königsberg, Hartung.)

MR. TYRRELL'S book takes the reader down to Cicero's return from banishment. It is the first instalment of a large critical edition of the whole of the letters. So he naturally arranges them in chronological order, not keeping up the usual division between the letters to Atticus, to Quintus, to Brutus, and the rest *ad familiares*. This arrange-

ment is so obviously the true one—indeed, the only one which fairly brings out the immense interest of this large and most varied correspondence—that it is strange that editions still appear of the Atticus letters alone, and sometimes only of a few books of these. In a collection of limited size it would be far better to take all the letters of one period, *e.g.*, that immediately before Cicero's exile or just after his return. No doubt the letters to Atticus are the most interesting, and he who has read the whole of these has sufficient material for judging of Cicero's nature and conduct. But the reader feels that he has far more hold of the political position of the day when he has also read those to Quintus (not, perhaps, the famous first of the first book, which the peccant propætor must have found such hard reading) and the Cælius collection. Then, too, letters such as those to Pætus or to Trebatius should neither be altogether omitted nor yet read consecutively as a whole; they should come in their proper places, scattered among more serious matter. The reader can enter far better into their spirit when his mind is full of the perils and of the projects of the wearied but still eager politician. Lastly, if the more formal and duller letters, such as those to Lentulus, are passed over, it is impossible really to judge of the great importance of the letters to Atticus for the history of the time. We become convinced that we get therein Cicero's real view both of men and measures, when we compare it with the reserve and sometimes the special pleading of the more official and public part of his correspondence.

Indeed, no extant correspondence in any language can rival Cicero's in historical and personal interest combined. The letters are the perfect product of what, after all deductions, was "Rome's least mortal mind"; the time is one of the most striking in the history of the world. And what light the letters throw upon that history! The present writer can well remember how he began to read them in undergraduate days, with the help of old Schütz (whose edition, with its many shortcomings, has the counterbalancing merit of chronological arrangement of all the letters), and how, having once begun, he could not help reading half of the whole collection, right on through letters good, indifferent, but never bad. Cicero has shown the actors in that great transformation scene so vividly that, dull brutes as many of them surely were, the reader never rests till he has pictured them individually in his mind. As Mr. Tyrrell says truly and forcibly (Introd., p. lxxvii):—

"We contemplate, passed in review before us, a procession of those Roman nobles who in the last few decades of the Republic wielded a greater power than is now given to kings, and lived with far greater splendour. The Senate has been called a mob of kings. Most of its members had held, or would at some time hold, governments more irresponsible and not less important than the Governor-General of India now administers. And all these we see in the letters in the aspect which they presented to their friends and associates, not in the aspect which they presented to the world and to the historian. We see Pompeius, with his embroidered toga and with his chalked bandages on his legs, sulking because no one



would thrust upon him that greatness which he might have easily achieved. We hear how Lucullus thought more about teaching his bearded mullets to eat out of his hand than about the interests of the *causa optima* so dear to Cicero. We have a distinct portrait even of such an obscure figure as Piso (consul in 693), in whose caustic words and supercilious visage we fancy we can detect a likeness to the late Lord Westbury. In Caelius and Dolabella we have a type of the *jeunesse dorée* of Rome; in Trebatius of the sober professional man. To each of these Cicero writes in a tone suitable to his correspondent's years and views."

Mr. Tyrrell goes on to speak of the superiority of style in Cicero's letters over those of his correspondents. This is unquestionable; yet it is curious how slippery the proofs may be. Mr. Tyrrell's instance is Quintus's vague use of *ratio* in the 'Commentariolum Petitionis' (which on fairly sufficient grounds he adjudges to Quintus, but the authorship is by no means certain: perhaps the best argument is the unlikelihood that the author was any one else); now Marcus uses *ratio* twice in just the same colloquial slipshod way in Att. I. i.

Our editor's historical, or rather biographical, introduction is generally both acute and sensible. He totally dissents from Mommsen's view, that Cicero was a mere trimmer; he thinks that he was a real power in the state, and liable to no other charge than that of vanity. Certainly Caesar tried hard to gain him, and Cæsar was a good judge of men. Mr. Tyrrell says that his support was equivalent to the advocacy of the *Times* nowadays, or rather what that would be if there were no newspaper but the *Times*. This is surely exaggerated. Cicero's speeches were weighty in the Senate, but his political influence did not extend to the forum. The importance of his triumph as a consul is diminished if we take Mr. Tyrrell's estimate of Catiline, as a sort of Guy Fawkes, a mere vapourer, who drifted into conspiracy. What will Mr. Beesly say to this? And in the execution of Lentulus and Cethegus Mr. Tyrrell admits that the Father of his country strained the constitution. But, on the whole, his estimate is very just, and it is most pleasant to see a reaction from the depreciatory criticism of Cicero which has recently been fashionable. No statesman who has played anything like the same part in history has left behind him in his private correspondence the same amount of evidence as to his character. The honesty of that correspondence is open to no reasonable doubt; and yet how few blots remain upon his reputation! Such as these are, Mr. Tyrrell states them fairly, does not palliate them, but says what can be said in their excuse when Cicero is judged by the light of his own time. His explanation of the most serious, but quite incredible, charge concerning Tiro is ingenious but not convincing. Neither can we honestly feel justified in believing with Mr. Tyrrell that when Cicero makes the singularly laconic announcement to Atticus of his father's death, among a mass of trifling matters, he is merely answering an inquiry of Atticus as to the exact date—"the date of my poor father's death was the fourth day before the calends"—and that he had announced it with all due propriety in a lost letter.

The correspondence contained in this

volume is divided into three parts, and to each part is prefixed a short introduction. These would probably have been longer but for Mr. Watson's recent edition, in which only a selection from the letters is printed, but the history is fully given; Mr. Tyrrell also provides a still briefer introduction to the letters of each year. But it is as a critic of the text that Mr. Tyrrell chiefly distinguishes himself. Accepting Baiter's collation of the Medicean (M.), he claims to have adhered more closely to the MS. than Baiter himself, and, indeed, in many places he defends with acuteness a MS. reading which had been universally given up; also several of his own numerous emendations are ingenious and convincing. In this respect his edition differs greatly from that of Mr. Watson, who in general reproduces Baiter's text. The exegetical notes of the two editors also differ in principle: Mr. Watson supplies an almost superfluous number of little notes, each on a few words of the text; Mr. Tyrrell prefers to give longish passages translated from beginning to end; and if these seem sometimes more lengthy than necessary, yet they will certainly help the student to appreciate the epistolary style, which is happily rendered; especial praise is due to Mr. Tyrrell's neat renderings of Cicero's Greek. As he has steered clear of Mr. Watson, so also he does not encroach on Boot more than is inevitable where both editions are critical. Boot had already done great service by grouping special usages found very commonly in the letters, and not elsewhere in Cicero, which former editors had never grasped, or at least never set forth clearly. To this there was not much to be added in the same line. Mr. Tyrrell, indeed, thinks that he has detected a Plautine cast in the language of the letters. That there are some coincidences—more than former editors had noted—is certain. But it would seem that even the discoverer himself cannot point to enough to prove his case, or to establish his rule that for the criticism of the letters Plautus stands to Cicero as Virgil does to Tacitus. The fact seems to be this: Cicero in his letters notoriously used a more free style than in his speeches or philosophic works, and this is naturally nearer to the common speech of the day: but that common speech was not identical with the speech of Plautus; time varies construction as well as forms of words, even those in the most ordinary use, and it is the *popularis sermo* of his own day, not that of Plautus, which we should expect to find in Cicero's letters.

The following are some instances of Mr. Tyrrell's textual criticism: (1) Letter xii. ('Comment. Petitionis') 29, the MS. gives,—"Quos per te, quos per communes amicos poteris summa cura ut cupidi tui sint elaborato." Mr. Tyrrell inserts "quod" before "poteris," and thus easily gets good sense. (2) *Ib.* 43, "Non committere ut quisquam possit dicere . . . si abs te non sit rogatum et valde et diligenter rogatum." Mr. Tyrrell gives "esse rogatum," much more simply than Orelli or Baiter. (3) xx. 3 (Att. I. xiv.), "Quod meis omnibus litteris in Pompeiana laude perstrictus esset." It is certain that Cicero must refer here to his public utterances, and "litteris" cannot mean those. Mr. Tyrrell inserts "orationibus" after "meis," from the Roman edition, and takes "omnibus litteris" as "in every letter," or, as we should

say, "in every line of them." (4) xxvii. 1 (Att. II. i.), "Eunti mihi Antium et gladiatores M. Metelli cupide relinquenti." Mr. Tyrrell gives the neat emendation "cupido relinquendi," on the ground that Cicero would have written "libenter," not "cupide"; still in the speech 'Pro Q. Roscio,' § 49, "cupide et libenter mentiar" is found, and "eunti" supports the vulgate. (5) xxix. 1 (Att. II. iii.), he reads "Iphicrates" instead of the rather meaningless "Epicrates" as the nickname of Pompeius: this is almost certain from the reference to the "boots" which follows, Iphicrates (as Mr. Tyrrell points out) having earned the same glory as Wellington and Blücher. (6) xxxi. 2 (Att. II. iv.), Mr. Tyrrell is confident that "Scepsii condicione" (Gronovius' emendation for the corrupt "uelim sypie condicione") is right, but this in Cicero should rather mean "on the terms offered by him of Scepsis," which gives just the wrong sense; "condicione" can hardly be used in the more general sense: yet the emendation is very taking. (7) xxxiv. 2 (Att. II. vii.), "Equidem . . . in hominem ire cupiebam." Mr. Tyrrell gives excellently "ire hominem mire cupiebam." (8) xli. 2 (Att. II. xiv.), for the corrupt "at quam partem basilice tribum Æmiliam" Mr. Tyrrell gives "at cui æquiparem," which is much neater than any other emendation. (9) In lxxiii. 2 (Att. III. xv.), "debet mihi purgati esse," which he attacks, can safely mean "ought to be held dear by me"; perhaps we have here Mr. Tyrrell's second thoughts, as in his 'Apparatus Criticus' he marks "purgati" among the MS. readings which he defends, as against "probat," the "generally received" reading; yet Boot, Klotz, and King all read "purgati" without noticing "probat," which though an old conjecture seems quite unnecessary. (10) *Ib.* 5, for "te cum Culleone locutum," Mr. Tyrrell reads "tecum Culleonem," excellently.

We have marked one or two explanatory notes which seem to be unsatisfactory; the great mass are excellent. In Att. I. iv. 2, where Cicero (then prætor) says that he condemned Maecius, "cui quum equi fuisset," Mr. Tyrrell, taking these words (as other editors do) to mean "though I might have let him down easily," calls it "a discreditable sentiment." But the natural meaning of the words (which cannot bear the above interpretation) is "though I had been well inclined towards him," i.e., on friendly, possibly literary, grounds, yet on the evidence I was bound to condemn him; the conjunctive in this use is Ciceronian. The well-known difficulty in Att. I. xvi. 3 (xxii. ed. Tyrrell), as to the judges in Clodius' trial, who were "non tam ærati quam ut appellantur ærarii," is cut by Mr. Tyrrell, who transposes thus, "non tam ærarii ut appellantur quam ærati," and explains "ærati" as "bribed." No doubt this is good sense, but setting aside the rather uncritical transposition, is it likely that Cicero should have used "ærati" in this unknown sense? If the text is to be violently handled why not read "obærati," which gives a good meaning? At § 13 of the same letter, for the corrupt "fabam minum futurum," Mr. Tyrrell suggests that we should read "fabulam," and that "minum" was a gloss on it; but why should the common phrase "fabula feri" require a most unusual gloss? Surely the true reading is

"mimum futurum," a joke on Afranius' talent for dancing; on this "fabulam" was a natural gloss. In Att. II. xvii. 2 Mr. Tyrrell accepts the "πρωτος Curiana" of Du Bos (for "phocis C."), but how can this be got to mean "the degraded Curio"? In letter xix. of the same book "dominus" cannot be Pompeius; it must be Gabinius, not Caesar, as some take it.

In a few other passages Mr. Tyrrell's explanation is rather plausible than satisfying. But for these there is no room in a short article, and, indeed, they mainly err on the side of over-ingenuity. Taken as a whole, this is a most satisfactory commentary.

It has been generally supposed that our knowledge of the whole of Cicero's letters is due to Petrarch; that he found at Verona or elsewhere (probably in 1345) the letters to Atticus, Cicero, and Brutus, and those written *ad familiares* at Vercelli some years later. The Vercelli manuscript still exists, together with a copy attributed to Petrarch; a copy of the former collection (M.), also attributed to Petrarch, is our only authority for those letters, for Petrarch's MS. is lost. Dr. Anton Viertel in an interesting and exhaustive pamphlet tries to correct this view. That Petrarch discovered the letters to Atticus, Quintus, and Brutus is plain from his famous letter to Cicero in the other world; that letter, dated "apud superos," Verona, June 16th, 1345, certainly implies that the discovery had been but just made, though there is nothing therein to show that Verona was the place of it. But Dr. Viertel holds that, so far from Petrarch being the writer of the copy of the letters *ad familiares*, he never knew those letters at all, neither was he the author of the copy of the other series. The point is not quite clear; but Dr. Viertel makes out a good case. The lack of reference by Petrarch to the letters *ad familiares*, whereas the letters to Atticus, Brutus, and Quintus are frequently quoted by him (see Dr. Viertel's first appendix), is strong negative evidence; also, he never in his extant letters mentions a second discovery, which is certainly remarkable, though of course we cannot be sure that we have all he wrote. Writing in 1359 the preface to his letters *de rebus familiaribus*, he contrasts the number of his own correspondents with the small number of those to whom the great men of old wrote—in Cicero's case, "Brutus, Atticus, Quintus, and his son." Later, in 1372, not long before his death, in summing up Cicero's writings, he mentions only "tria volumina epistolarum," and these are unquestionably those to Atticus, Brutus, and Quintus. These are but some of the arguments which Dr. Viertel brings forward; the rest may be profitably studied in his own exposition of them. It is quite conceivable that the fact that Petrarch discovered "letters" of Cicero should have given rise to the idea that he discovered them all. The great difficulty is the positive statement of Blondus that Petrarch "epistolas Ciceronis Lentulo inscriptas [i.e. the letters *ad familiares*] Vercellis reperisse gloriatus est." If this "gloating" be the first sentence of the letter to Cicero above mentioned, Blondus has simply confused the two finds; and this Dr. Viertel believes, perhaps not on very strong grounds. The two copies of Cicero's correspondence which are commonly attributed to Petrarch, Dr. Viertel thinks were

simply copies procured for Coluccio of Florence by Pasquino of Milan. That such copies were actually made appears from Coluccio's own letters; and on the existing copy of the Atticus letters is the statement in Coluccio's handwriting, "Hic liber est Pierii Colucci de Stignano," but with no reference to its having been made by Petrarch; and this is remarkable, because Coluccio idolized Petrarch, and would surely have mentioned such a fact, if it were one. That the copyist was no Latin scholar (and therefore not Petrarch) is plain enough from the nature of his mistakes.

#### NOVELS OF THE WEEK.

*Cousin Henry.* By Anthony Trollope. 2 vols. (Chapman & Hall.)

*Children's Children.* By Alan Muir. 3 vols. (Smith, Elder & Co.)

*Stephen the Schoolmaster.* By Mary E. Gellie. (Griffith & Farran.)

THE minute dissection of commonplace characters has long been the special feature of Mr. Trollope's writings. The present story excels both in minuteness and commonplace. Cousin Henry, who, like "the poor cat i' the adage," lets "I dare not" wait upon "I would," occupies the greater part of two meagre volumes with his doubts on the question whether or not he shall destroy a will unfavourable to his interests. There is a certain amount of character in Isabel Brodrick, the stout-hearted Welshwoman whom he endeavours to defraud, but except the virtues of honesty and outspokenness there is nothing remarkable about her. That the story is written with much fluency goes without saying; from a less skilful pen so much ado about nothing would be intolerable.

'Children's Children' is a prepossessing book. It is stamped from the beginning with a certain loftiness of conception and intellectual vigour: it is written with quiet dignity, and shows artistic sentiment. Nevertheless it must be confessed that the story is a disappointment. The first few chapters lead the reader to anticipate something really good and out of the common. Mr. Muir undoubtedly possesses a strain of originality, and can put before his readers a word-picture such as is rarely found amongst the light sketches or elaborate daubs of contemporary fiction. The character of the dying Comtist and that of his stern daughter and disciple are almost Titanic in their strength and severity; and, both from the matter of these earlier scenes and from the general construction and inferences of the text, the reader is prepared to see one or more of the profoundest social questions of the day unfolded and illustrated in a worthy manner. But the hope is not fulfilled. Either Mr. Muir's heart failed him, or the ambition which seemed to have aimed so high never really existed, or the power manifested in conception and in inception does not suffice for perseverance and completion. It is necessary to be a little more particular in order to explain the reason for this disappointment in a story which cannot fail to impress the minds of its readers. Mr. Bolton dies a Comtist. He leaves his eldest son, whom he had christened "Death," because the mother died in giving him birth, with ten pounds

and a legacy of bitter hate. The bulk of his money he gives to his daughter by a second wife, whom he also charges to publish and circulate his philosophical writings. The daughter is as firm and resolute as her father (at the beginning of the book) and worships the old man's portrait, in accordance with a dictum of Comte's. The reader is justified by this introduction, but still more by the tone and strength of the text, in expecting to see the negation of "superstition," and the philosophic training of the mind as the alternative of superstition, fairly and faithfully carried out through the remainder of the story. Instead of this, the reader is taken over the old and beaten path: the good people are all orthodox; those who have had careful philosophic education are self-seekers, villainous, blasphemous, and suicides. It is not because the moral is illogical that it will be regarded as unsatisfactorily arrived at, but rather because this kind of thing has been done so well and so often in books of professedly religious aim, whereas Mr. Alan Muir had given evidence of capacity for another style of work. The question of truth and Christian doctrine may be put altogether on one side, and the critic may confine himself to a simple issue of artistic fitness. Now Mr. Muir forfeits his claim to be artistic when, after a first volume in which he lays down an intelligible philosophic basis for his story, he puts words like the following into the mouth of one of the old Comtist's "children's children":—

"'After all,' said Penruddocke, and perhaps he spoke sincerely, 'religion may or may not be true, but if it is not true, there can be no reason why we should do right when it seems more pleasant, and especially more prudent, to do wrong.'"

A shallow and incorrect argument like this, which has no meaning where it is unless the author intends it to indicate a just intuition on the part of the repentant Comtist, perhaps shows that Mr. Muir was incapable of working out the problem which he seemed to have grasped at the outset of his story. It will be satisfactory to most of his readers to find that he is not himself a "free-thinker." But on the principle that a novel is a work of art, and that such a work ought to be well-proportioned and harmonious, it is impossible to say that 'Children's Children' is a satisfactory book. Still it is full of situations conceived with more than ordinary power, and worked out with vividly realistic force.

'Stephen the Schoolmaster' is called by its author a story without a plot, but it has as much plot as the majority of love-stories make any pretence to having. It follows the chequered fortunes of its hero from indigent boyhood to comfortable maturity, and it traces the disturbed current of a true and romantic affection into smooth waters and a happy haven. Without lacking the savour of a good novel, the book is simple and pleasing; nothing that could possibly be obnoxious is forced down the reader's throat, and there are no bad people to ruffle our serenity. In fact, the story might serve for an easy introduction to the mystery of love, which no parent or guardian need be afraid of placing in the hands of an unsophisticated girl.



## BOOKS FOR CHILDREN.

*The Puritan Captain; or, the Story of Miles Standish.* With numerous Illustrations. By John S. C. Abbott. (Ward, Lock & Co.)

*The Son of a Genius.* By Mrs. Hofland. (Griffith & Farran.)

*The Marvellous House; or, the Bishop's Enigma. Founded on a Riddle by Bishop Wilberforce.* By Henry C. Linstead. (Same publishers.)

*Silly Peter: a Queer Story of a Daft Boy, a Prince, and a Miller's Daughter.* By William Norris. (Same publishers.)

MR. ABBOTT'S unpretentious but authentic record of what Nonconformist Englishmen suffered in the days of Elizabeth and James, when they bade farewell for conscience' sake to country, home, and all worldly prospects and chances of prosperity, is republished in this country at a good time. It is well in these days of indifference to recall the memory of the brave men and women to whom their religion was more than any earthly good, and who "endured, as seeing Him that is invisible." The work is well compiled, and thrown into a pleasant narrative, of which Capt. Miles Standish is the central figure. Most English readers are acquainted with Longfellow's poem of which Miles Standish is the hero, and in the present historical sketch Mr. Abbott has endeavoured "to present the man in the strong simplicity of his character, and to relate clearly and correctly the history in which he is so important a figure." The task is well executed, and the book will be an excellent gift to young people.

'The Son of a Genius' was a favourite and well-known story in the days when the grandfathers and grandmothers of the present generation of young readers were little boys and girls, and very much they used to admire the book, and the editions it has gone through would be difficult to number. But there is change of fashion in story-books as in other things; 'The Son of a Genius' was in course of time laid on the shelf, where it became covered with dust. We are glad to see that Messrs. Griffith & Farran have revived it, and given it a place in their "Favourite Library," of which it forms the ninth volume.

'The Marvellous House' is a pretty and ingenious story, founded on the well-known enigma of Bishop Wilberforce. The interest lies in the attempts of a party of happy children to solve the perplexing wonders of 'The Marvellous House' during a holiday visit to a fine place called Burnside Park. There is an introduction by Prof. Burrows, who gives the book his good word, but young readers will not care much for what any one may say except themselves, and as the story has reached a second edition it may be concluded that they have given their verdict in its favour.

'Silly Peter, a Queer Story,' would have been pleasanter if it had been written with more simplicity and less effort on the part of the author to be droll. The tale is made up of various odds and ends of traditions and time-honoured incidents, which have done good duty and have never lost their interest, in spite of the improbability which attaches to them; indeed, they have been so often repeated in various forms that some lingering belief clings to them.

## LIST OF NEW BOOKS.

## Theology.

- Dix's (Rev. M.) Sermons, Doctrinal and Practical, 6/ cl.  
 Lord's Prayer (The) in 131 Tongues, fcap. 2/6 cl.  
 Norton's (J. N.) Milk and Honey, Sermons to Children, 2/6  
 Roberts's (A.) Bible of Christ and his Apostles, cr. 8vo. 3/6 cl.  
 Shaw's (Rev. W. F.) Sermon Sketches, cr. 8vo. 3/ cl.  
 Skeffington's (Rev. S. W.) Our Sins or our Saviour, Parish Sermons, cr. 8vo. 5/ cl.  
 Stevens's (Rev. W. B.) Love is of God, and other Sermons, 6/ Young's (A.) Analytical Concordance to the Bible, 36/ cl.

## Fine Art.

- Baylis's (W.) Higher Life in Art, cr. 8vo. 6/ cl.  
 Cleghorn's (G.) My Note-Book on Medals, Part 1, 2/6 swd.  
 Doré (The) Series of Gift-Books, folio, 12/ each, viz., Guinevere, Vivien, Enid, Elaine.  
 Moore's (N.) Kindergarten Manual of Drawing, 4to. 3/6 cl.

## Poetry.

Poem of the Cid, a Translation from the Spanish, by J. Ormsby, cr. 8vo. 5/ cl.

## History and Biography.

Dinwiddie's (W.) Times before the Reformation, 12mo. 3/6 cl.  
 Webb's (Rev. J.) Memorials of the Civil War between King Charles I. and the Parliament of England, 2 vols. 42/ cl.

## Geography and Travel.

Gill's (G.) Imperial Geography, complete, cr. 8vo. 2/6 cl.  
 Hall's (E. H.) Lands of Plenty, British North America, for Health, Sport, and Profit, cr. 8vo. 6/ cl.  
 Stone's (O. C.) Few Months in New Guinea, cr. 8vo. 12/ cl.

## Philology.

Vergili Maronis Æneidos, Libri 7 and 8, edited by A. Sidgwick, 12mo. 3/ cl. (Pitt Press.)

## Science.

Haydn's Dictionary of Popular Medicine and Hygiene, edited by E. Lankester, 8vo. 7/6 cl.  
 Hooper's (M.) Ways and Tricks of Animals, cr. 8vo. 2/6 cl.

## General Literature.

Aldershot, a Record of Mrs. Daniell's Work amongst Soldiers, and its Sequel, by her Daughter, cr. 8vo. 3/6 cl.  
 Alsop's (A.) Ten Years in the Slums, cr. 8vo. 2/6 cl.  
 Breeders' and Exhibitors' Kennel Record, by W. Kelsey, 5/ cl.  
 Burke's (A. R.) Beating the Air, 3 vols. cr. 8vo. 31/6 cl.  
 Gentle Life Series, cheap edition, 12mo. 2/6 each, viz., Gentle Life, About in the World, Like unto Christ, Essays of Montaigne, Gentle Life, second series, Silent Hours, Half-Length Portraits, Essays on English Writers, A Man's Thoughts.  
 Parry's (F. C.) African Pets, or Chats about our Animal Friends in Natal, cr. 8vo. 2/6 cl.  
 Pottinger's (Sir H.) Blue and Green, cr. 8vo. 6/ cl.  
 Roland's (A.) Farming for Pleasure and Profit, Third Section, Tree Planting, edited by W. H. Ablett, cr. 8vo. 5/ cl.  
 Rydberg's (V.) Roman Days, translated by A. C. Clark, 10/6  
 Sandland's (J. P.) The Voice and Public Speaking, 3/6 cl.  
 Tanner's (Prof. H.) Jack's Education, or How He learnt Farming, cr. 8vo. 4/ cl.  
 Umphreys's (Mrs.) A Child for a Mother, 12mo. 2/ cl.  
 Young Mrs. Jardine, by Author of 'John Halifax,' 3 vols. cr. 8vo. 31/6 cl.

## NOTES FROM DUBLIN.

Oct. 14, 1879.

THE annual Convocation of the Queen's University made their formal protest last week against the dissolution of the university, which was determined by Act of Parliament last session. But as the friendly Dublin press very properly observed, the thing is now done, and there is no likelihood of its being undone. Dr. Stoney had little difficulty in showing that legislation had been hasty, and that Lord Cairns himself had been guilty of grave misstatements in arguing his case. These misstatements should, however, have been exposed in the Houses of Parliament, and the rights of the Queen's University should have been defended with more vigour while there was yet time to modify the Act. But the Queen's Colleges were half-hearted and weak in their resistance, and it is not likely that now they will receive more than cold and abstract sympathy.

Apart from the right and wrong of the Chancellor's statements, the general public are disposed to think that the Queen's University was really intended to meet the requirements of the Catholics in Ireland, that in this it has failed, and that, therefore, there is a broad justice in abolishing or reconstructing it. It is all very well to urge that in some respects there is no failure, in others that the failure is not the fault of the Queen's University, but of the Catholics. All this may be true, but it does not touch the large question. The Catholics will not have it, and therefore the country has been paying for having work done over again which was already done substantially by Trinity College.

Moreover, the sound and weighty arguments of Dr. Stoney and his friends were chequered with some very questionable, and perhaps amusing, statements. When Dr. Stoney is reported to have said "that, after considerable inquiry into university education, it was his deliberate opinion that the education given in the Queen's Colleges was steadily rising to be the best given in any university in the kingdom" (applause), one is disposed to ask, When is it going to reach this wonderful perfection, or if it has already done so, since when has it attained its pre-eminence? To assert that the Queen's Colleges educate better than Oxford or Cambridge is a startling position, and if proved would doubtless make Lord Cairns tremble at the consequences of his Act. Another gentleman, Mr. Croke, of Galway, made a not less curious assertion when

he said "that the university had not thoroughly carried out its functions, because instead of supplying men of its own to fill its professorial chairs, it had in too many instances to go to Trinity College." This gentleman seems to have censured the only possible method by which a new university, and a university without fellowships, can possibly raise itself to eminence.

The Queen's Colleges have no means of training men for professorships any more than the Scotch universities. Now these latter generally send to Oxford or Cambridge for brilliant men who have obtained fellowships, and thus only can they secure really competent teachers. For a century after its foundation Trinity College, Dublin, followed the same practice, and it is this laudable contempt for parochial narrowness which has made the University of Dublin what it is. But now there is such a strong spirit of vulgar nationalism abroad, so constant a cry of "Ireland for the Irish," that the appointment of any teacher from a foreign body is regarded as an invasion of the rights of local claimants. Had this feeling not so often prevailed in Ireland of late years, had the presidencies of the colleges been offered to distinguished men of letters in England, the Queen's University might have been in a position to defy the proposal for its abolition.

On two points the change is indeed deeply to be regretted. The dying university always maintained the great principle of unsectarian and mixed education; what is still more vital, and forgotten in most new-fangled proposals, it always combined teaching with examining. The mistake of calling a mere examining board a university is an evil fashion of the present day, and one against which the Convocation justly and rightly protested.

## MILTON'S MOTHER AND GRANDMOTHER.

124, Southwark Park Road, Oct. 13, 1879.

IN reply to Mr. Hyde Clarke, I beg to say that since my discovery in 1868, which I communicated at once to Prof. Masson, I have been in the habit of sending to him anything that I have met with relating to the subject (not very much, I fear), feeling that this courtesy was due to one who has laboured so zealously and so well, and that any material I was able to contribute to his store would be manipulated by him far better than by myself. All that is known about the relationships alluded to will, no doubt, appear in his forthcoming volume.

I may, perhaps, be permitted to say that I do not think it quite safe to "presume" or "assume" anything in such matters as this; either that "Milton's mother was not much older than her sister," or that their father, Paul Jeffery, was, at any period of his life, "well established in business." The simple facts that neither Paul Jeffery nor his widow left a will, and that no letters of administration of their estates were ever granted in any of the courts of London, Middlesex, Essex, Herts, Surrey, or elsewhere, so far as can be ascertained, lead naturally to the conclusion that their possessions must have been very small indeed at their respective deaths. This, however, does not absolutely follow.

That Margaret Jeffery, at the time of her marriage in 1602, had a permanent residence at Newton Hall is not likely from such facts as are known. This seat was then in the possession of the family of Kindwellmarsh, a name unknown in Miltonian history. It is more probable that she occupied some post of service in this family than that she was its relative or guest.

In reply to Mr. Clarke's specific inquiry, I may say that William Truelove made his will on the 28th of October, 1617, describing himself as of Blakenham-upon-the-Hill, co. Suffolk, gentleman. He left his wife Margaret a life interest in certain lands and tenements and the residue of his personality; and she was to bring up and maintain during their nonage the seven



children he had by her, viz., Robert, Paul, Richard, Henry, Catherine, Sarah, and Margaret. The second son bore the name of his grandfather, Paul Jeffery, and the second daughter that of Milton's mother. Robert, the eldest son, appears to have lived until 1658, when he died at Ipswich, leaving all his estate to his wife Frances. Margaret Truelove proved her husband's will, 7th of May, 1618, in conjunction with William Truelove, his son and heir by his former wife. It will be seen from the above that there was little chance that any of Margaret Jeffery's portion, whatever it may have been, should revert to the Milton family. I have not traced her history further, nor can I say that I have attempted to do so beyond the records in London. Her will may, perhaps, be found in the Suffolk registry, but she was still young enough to have married again.

The curious thing about William Truelove's will is that he names in it his "cousin Mr. James Caston," to whom his executrix was to give a bond for its performance. The Miltons are not mentioned in it.

JOSEPH LEMUEL CHESTER.

THE DUKE OF BUCKINGHAM AND A PLAY OF SHAKESPEARE IN 1628.

British Museum.

In the valuable collection of MSS. at Lamport Hall, the seat of Sir Charles Isham, Bart., there is a remarkable news-letter, bearing the date of August, 1628, in which some particulars are given of the movements of the great favourite Buckingham just a short time before his assassination by Felton; and notably the fact is recorded of his having been present at the Globe Theatre to see the performance of the play of 'King Henry VIII.,' "bespoken of purpose by himself." By permission of Sir C. Isham I have the pleasure to lay these particulars before the readers of the *Athenæum*. The letter commences as follows:—

"Lond. August 1. 1628. The freshest newes I have mett withall (wh. I pray God they be true) are y<sup>e</sup> Rochell hath lately been relieved w<sup>th</sup> 4 monethes victuals, being conveyed in by y<sup>e</sup> quarter of a Captaine of y<sup>e</sup> religion y<sup>e</sup> served y<sup>e</sup> King, w<sup>o</sup> also passed along therew<sup>th</sup> into y<sup>e</sup> towne. Now they say it concerns Papists as well as Protestants, that this towne fall not into y<sup>e</sup> King's power: For it would make him so strong in those parts, y<sup>e</sup> he would be able to effect upon those southerne provinces what his father attempted, but could never execute, the gabella or imposition upon salt, of which Poictou, Anion, Gascoigne & Guien &c. have alwayes been free. Besides it would make him too absolute as well over his greater as his less nobility: And y<sup>e</sup> y<sup>e</sup> Duke d'Espernon a neighbour to Rochell as neer as Angiers would never brook, but would now cross y<sup>e</sup> King, as well as he hath formerly done, when in despite of his beard he ransomed y<sup>e</sup> Queen mother and restored [her] to her former greatness in Court."

The desire for the relief of Rochelle was the aspiration of all hearts in England, especially after the disastrous failure of Buckingham's expedition. Consequently the news-writer calls attention to this rumour of its being revictualled at the very commencement of his letter. As matter of fact, indeed, it was not revictualled. But coupled with this anxiety for Rochelle an intense hatred of the great favourite prevailed in every quarter. Sinister expectations of his approaching downfall, and even death, filled the public mind. The Lady Eleanor Davies, a reputed prophetess, actually predicted that he would die in this very month of August, a prediction which, strange to say, was verified not many days after the last date (August 8th) given in this letter, Buckingham's assassination taking place on the 23rd inst. According to Clarendon and other authorities for the history of the time, there were various other predictions and premonitions of something about to happen to the favourite. Neither was the duke himself with-

out his apprehensions, as he confessed to Laud in his last interview with him, at the same time that he pursued his occupations and pleasures in his accustomed manner.

The letter-writer, sharing in the general curiosity as to the movements of the duke at this critical period, proceeds to tell the person whom he addresses all that he can gather respecting them. After some foreign intelligence concerning the Kings of Sweden and Denmark, the emperor, &c., and the burials and diseases in London, he writes:—

"Lond. August 8. Howsoever y<sup>e</sup> Duke professeth a journey in y<sup>e</sup> Kings or States service to some foreign part, yet hath it soe often since y<sup>e</sup> Kings dep<sup>t</sup>ure into Hamshire bene adjourned, as wee shall never believe he will goe, till he be gon indeed. To w<sup>h</sup> purpose after 2 or 3 former calls, his Ma<sup>ty</sup> in a little choller sent Sr Charles Morgan hith<sup>er</sup> to hasten him away: Because nothing is or will be ready or in order till he appeare among y<sup>m</sup> as well in purse as in person. Monsieur de Sowbize having perused y<sup>e</sup> fleet, returned to y<sup>e</sup> King, & told him there was nothing ready, & y<sup>e</sup> y<sup>e</sup> mariners & soldiers would not yeeld to goe y<sup>e</sup> voyage till they were payed their arreses."

Next comes the allusion to a play of Shakspeare mentioned in the heading to this article, without which it would, perhaps, not have been written:—

"On Teusday his Grace was p'sent at y<sup>e</sup> acting of King Henry 8 at y<sup>e</sup> Globe, a play bespoken of purpose by himselfe, w<sup>at</sup> he stayed till y<sup>e</sup> Duke of Buckingham was beheaded & then departed."

"On Wenesday his Grace was also spectator of y<sup>e</sup> Rape of Lucrece at y<sup>e</sup> Cocke-pitt."

"On Teusday dining at my L<sup>d</sup> Treasurers he was v<sup>y</sup> earnest for money, & told him: The mariners would not soe much as putt their hand to a rope till y<sup>e</sup> had money."

The letter continues, still harping upon the duke:—

"Now y<sup>e</sup> voice goes y<sup>e</sup> his Exc<sup>ty</sup> departs towards y<sup>e</sup> King in Hamshire on munday, w<sup>ch</sup> I will believe when I see it done."

"Meanwhile y<sup>e</sup> K<sup>ts</sup> hounds, w<sup>ch</sup> he had thith<sup>er</sup> along w<sup>th</sup> him are all dead of a murraine or rott y<sup>e</sup> suddainly spred its [elf] among y<sup>m</sup>."

"Before y<sup>e</sup> Queen departed from hence, his Grace carried hir from White-hall to Chelsey in a paire of oares hims[elf] setting on y<sup>e</sup> cushions, & hir Ma<sup>ty</sup> & ladies on y<sup>e</sup> benches on each syde."

Then follow other items of news, not quite so interesting to us until we come to what the writer calls "Another Dicto." Under this heading we get the following important information:—

"This day sevensnight his Grace was at Cheeswick to visit y<sup>e</sup> Earles of Somersett & Banbury, and on y<sup>e</sup> L<sup>d</sup> day aft<sup>n</sup>oon againe there w<sup>th</sup> y<sup>e</sup> Earle of Somersett at bowles. At his going thith<sup>er</sup> he sent for y<sup>e</sup> Earle of Holland being at the sermon to have come forth & rid w<sup>th</sup> him, but he came not forth. On munday they dined at Cheeswick w<sup>th</sup> y<sup>e</sup> Earle of Somersett & aft<sup>r</sup> bowled againe."

"On teusday was a play at y<sup>e</sup> Globe of y<sup>e</sup> downfall of y<sup>e</sup> great Duke of Buckingham, w<sup>unto</sup> y<sup>e</sup> Savoyan Ambassadors, y<sup>e</sup> Duke, Earle of Hollande & oth<sup>rs</sup> came, yet stayed only y<sup>e</sup> disgracing not y<sup>e</sup> beheading of y<sup>e</sup> great Duke of Buck."

This is followed by the announcement:—"There is a great court kept at Buckingham house." Then come several other particulars of foreign intelligence, followed by a list of the burials and baptisms in the metropolis.

The news-writer concludes with a transcript of the following letter (hitherto, I believe, not printed) from the Duke of Buckingham, Chancellor of the University of Cambridge, dated "Chelsey y<sup>e</sup> 30th of July 1628. To my very worthy & much respected friends y<sup>e</sup> Vice-Chancellor & Senate of y<sup>e</sup> University of Cambridge:—

"Gentlemen,—Such & so cordiall have yo<sup>r</sup> respects bene to mee y<sup>e</sup> no oth<sup>r</sup> pen th<sup>e</sup> yo<sup>r</sup> own can expresse them, nor no oth<sup>r</sup> heart then mine apprehend y<sup>m</sup>; & y<sup>e</sup>fore I labor not any verball satisfaction, but shall desire you to believe, y<sup>e</sup> w<sup>t</sup> service soever you please to think I have hitherto done for you, I cannot so much as call an expression of y<sup>e</sup> I would willingly do for you. And w<sup>as</sup> in yo<sup>r</sup> letters, you seeme to feare y<sup>e</sup> my absence may by an advantage of time make yo<sup>r</sup> adversaries active & stirring ag<sup>t</sup> you, & yo<sup>r</sup> affaires consequently meet w<sup>th</sup> partialities and opposition; I have y<sup>e</sup>fore most humbly recommended y<sup>m</sup> to y<sup>e</sup> justice of my Royall mast<sup>r</sup> & to y<sup>e</sup> bosomes of some friends, where y<sup>e</sup> shall likewise meet w<sup>th</sup> mediation & protection. To what part of y<sup>e</sup> world soever my masters & y<sup>e</sup> states service shall call mee, I can carry but one Chauncello<sup>r</sup> of y<sup>e</sup> University along w<sup>th</sup> mee, but I hope I shall leave you many behind mee; And I shall prestage luckily of y<sup>e</sup> success of our actions, since y<sup>e</sup> are so followed by y<sup>e</sup> wishes & devotions, w<sup>ch</sup> I shall endeavor you may alwaies continue unto."

"Y<sup>e</sup> most affectionate freind

& humble servant

"BUCKINGHAM."

Recurring to the two plays mentioned by the letter-writer as having been witnessed by Buckingham, viz. 'Henry VIII.' at the Globe, and the 'Rape of Lucrece' at the Cockpit, there can be no doubt, I think, that the former was the well-known play of Shakspeare, in which a Duke of Buckingham is a principal character, while the play at the Cockpit must have been the production of Thomas Heywood, the most fertile of our early dramatists, so far as regards the number of works produced by him. It is singular, however, that in the second part of this letter, "Another Dicto," the play at the Globe is called 'Y<sup>e</sup> Downfall of y<sup>e</sup> great Duke of Buckingham.' Can it be that there was any play extant at the time bearing such a title? I trow not. And then arises another question: Was the letter-writer mistaken in naming the play, in his first account, 'Henry VIII.' and should it not rather have been 'Richard III.'?

In support of this conjecture I find a curious passage in a valuable but little known historical work, written in Latin by Dr. Robert Johnston, and published in Amsterdam in 1655, under the title of 'Historia Rerum Britannicarum: ut et multarum Gallicarum, Belgicarum et Germanicarum, tam politicarum, quam Ecclesiasticarum, ab anno 1572, ad annum 1628.' In this work many domestic occurrences are recorded, as well as affairs political and ecclesiastical, and the writer is the only one of many consulted on the subject who alludes to the presence of Buckingham at a play in which the downfall of a Duke of Buckingham is made a prominent subject. Johnston, who evidently took a deep interest in the movements of Buckingham in these his last days, chronicles his attendance at the play in question in the following terms:—

"Proximis diebus, in Aula Tragœdia Ducis Bucingamie, tempore Ricardi Tertii securi percussi, exhibita est, magna frequentia procerum ac formosissimæ Juventutis; cui etiam Rex ipse cum Conjuge interfuerat. Cum aliquamdiu consedisset spectatores, Bucingamus, Triumphantis similis, spectaculo supervenit, Tribunis, Prefectisque, cum Sagulis militariibus, precedentibus: spectavitque avidè Actores, ut metum talis casus discuteret et Vulgi rumorem vitaret, qui percrebuit, cædem rursus insignem imminere, qualis eo die in scena exhibita fuisset; propter vite fortunæque similitudinem, ac eundem dignitatis titulum. Quæ causa maturandi fuit destinata expeditionem."

That Johnston was wrong in his statement that it was at the Court, and in the presence of the king and queen, that this play was performed, is evident from the fact that the king was at the time away in Hampshire; but he may have been quite right in referring the action of the play to the time of Richard III., and the

play may therefore have been Shakspeare's 'Richard III.' and not 'Henry VIII.' as stated by the news-writer.

It will be in the recollection of some of your readers that there was a performance of Shakspeare's play of 'Richard II.' at the Globe Theatre in 1601, ordered by the partisans of the Earl of Essex, just before the tumult and destruction of that unhappy favourite of Queen Elizabeth. Lovers of parallels may be struck by the coincidence.

GEORGE BULLEN.

### Literary Gossip.

THE University Commissioners will, in all probability, have a session in Oxford in November. It is believed that the first college whose scheme of reform will be considered will be New College.

BISHOP COLENSO is printing in Natal a complete digest of the Blue-Books on the Zulu War. This work is described by those who have seen it as a monument of patient and conscientious industry.

THE article on 'The Founder of Norwich Cathedral,' in the new number of the *Quarterly Review*, is said to be from the pen of the Dean of St. Paul's. That styled 'What does Home Rule Mean?' in the *New Quarterly Magazine*, is attributed to Mr. Justin McCarthy, the lately elected Home Rule M.P.

PROF. SHELDON AMOS, who, on account of delicate health, is now on his way to Australia, left in the press a work on 'Peace and War,' which will shortly be published.

THE Edinburgh Philosophical Institution has prepared an unusually interesting series of lectures for the ensuing season, and the opening lecture will be delivered early in November by Dr. W. W. Hunter, the Director-General of Statistics to the Government of India. The subject of his lecture will be 'What the English have done for India,' and will, in fact, embrace the results of his monumental work on the statistics of India, which he is now bringing rapidly to a close.

THE Association for Promoting the Higher Education of Women at Oxford is now in working order. A scheme of lectures has been issued, and the two boarding-houses, the Lady Margaret and Somerville Halls, have each their full complement, or nearly so, of students—in all about twenty-two, quite a sufficient number to start with. Among the lecturers are Prof. Nettleship, Mr. C. W. Boase, Mr. A. H. Acland, and Mr. A. C. Bradley.

PROF. ADAMSON, of Owens College, Manchester, promises for next month the lectures 'On the Philosophy of Kant' which he delivered as "Shaw" Fellow of the University of Edinburgh. In the deed of foundation of the Fellowship it is provided that it shall be in the power of the University to require the holder of the Fellowship, during the fourth or fifth year of his tenure of it, to deliver a course of lectures, not exceeding four, on any of the subjects for the encouragement of the study of which the Fellowship has been founded. In accordance with this provision Mr. Adamson lectured at Edinburgh on four successive days in January, 1879. He has now revised his discourses with a view to publication, and they will be issued by Mr. Douglas, of Edinburgh.

MESSRS. RIVINGTON have nearly ready for publication the following classical and educational works: 'Hellenica: a Collection of Essays on Greek Poetry, Philosophy, History, and Religion,' edited by Dr. Evelyn Abbott, Fellow and Tutor of Balliol College, Oxford: among the contributions are "Æschylus," by Mr. E. Myers; "The Theology and Ethics of Sophocles," by the editor; "System of Education in Plato's Republic," by Mr. R. L. Nettleship; "Aristotle's Conception of the State," by Mr. A. C. Bradley; "Epicurus," by Mr. W. L. Courtney; "The Speeches of Thucydides," by Prof. Jebb; "Xenophon," by Mr. H. G. Dakyns; "Polybius," by Mr. J. L. S. Davidson; "Greek Oracles," by Mr. F. W. Myers; "The Antiquities of Greece," translated from the German of G. F. Schoemann by Mr. E. G. Hardy, late Fellow of Jesus College, Oxford, and Mr. J. S. Mann, Fellow of Trinity College, Oxford; 'Cæsar, De Bello Gallico, Books I. to III.,' edited by two Assistant-Masters at Charterhouse, Messrs. J. H. Merryweather and C. C. Tancock; 'Short Readings in English Poetry, arranged with Occasional Notes for the Use of Schools and Classes,' edited by Mr. H. A. Hertz; 'Homer's Iliad, Book XXII.,' edited by Mr. Arthur Sidgwick; 'Virgil, Georgics, Book IV.,' edited by Mr. C. G. Gepp; and 'A Second Latin Writer,' by Mr. G. L. Bennett, Head Master of the High School, Plymouth. This work, in continuation of the 'First Latin Writer' by the same author, will give hints on writing Latin prose for boys about to commence the rendering of continuous passages from English authors into Latin. They further promise 'A Practical Greek Method for Beginners; being a Graduated Application of Grammar to Translation and Composition,' by Messrs. F. Ritchie and E. H. Moore, Assistant-Masters at the High School, Plymouth. The aim of this book, which is at once a grammar and exercise book, is to secure a uniform method of teaching grammar, and to afford practice in inflexion, &c., at the time the grammar is being learned. Part I. contains the substantives, adjectives, pronouns, and regular pure verbs, with exercises (English-Greek and Greek-English) introducing the main rules of syntax of the simple sentence.

MESSRS. RIVINGTON will shortly issue the following theological works, most of which we have previously mentioned:—A new volume of 'Sermons preached before the University of Oxford, 1868 to 1879,' by the Rev. Canon Liddon; a new volume of 'Parochial and Occasional Sermons,' by the late Canon Mozley; 'Church Doctrine and Spiritual Life: Sermons preached before the Benchers of Lincoln's Inn,' by the Rev. F. C. Cook, the editor of 'The Speaker's Commentary'; the addresses delivered last Good Friday at St. Paul's Cathedral by the Rev. V. S. Stuckey Coles, and published by the request of the Dean; 'Daily Gleanings of the Saintly Life,' edited with a preface by the Rev. M. F. Sadler, author of 'Church Doctrine, Bible Truth,' &c.; and a new edition of 'Lyra Apostolica,' with a new preface by Cardinal Newman and the names of the authors of the poems.

MR. C. KENNY, Law Lecturer at Downing College, and one of the most successful

"coaches" at Cambridge for the Law Tripos, has submitted a memorial to the University Commissioners, in which he urges that the demand for legal instruction at Cambridge has now reached the point which, it was anticipated by the Select Committee of the House of Commons which sat in 1846, would render it necessary for the University "to give greater extension to the courses, and a greater number of chairs to each department, extending those which are too limited, . . . adding others which are yet unthought of, doing in its proper season whatever might be successively required by the advancing state of the science and the exigencies of the times." He suggests that it is desirable to make provision in the University for professorships or readerships in Ecclesiastical Law; General Jurisprudence, "and the science of Legislation and of Morals in connexion therewith," as proposed by the Cambridge University Commission of 1852; English Constitutional Law and History; Comparative Constitutional Law; Colonial Law; Administrative Law "in its connexion with magisterial and official duty"; Private International Law, or "The Conflict of Laws"; Forensic Medicine, or "Medical Jurisprudence"; and the History of Law, and especially that of English Law.

MR. O'CONNOR'S 'Life of the Earl of Beaconsfield' will soon be published in a cheaper form. The text will be the same as in the dearer edition, but the notes will be omitted.

MR. PEILE, Tutor of Christ's College, Cambridge, is to be henceforth joint editor with Prof. Kennedy of that bugbear of boys, 'The Public School Latin Grammar.'

PROF. J. B. MAYOR will bring out very shortly the first volume of his edition of Cicero's treatise 'De Naturâ Deorum.' The main object of the introduction and commentary is to illustrate the philosophy of the ancients.

THE Delegates of the "Impression gratuite" at the National Press in Paris have decided to publish M. L. Vogué's lectures on the history of the exegesis of the Old Testament. M. Vogué is a professor in the Rabbinical School at Paris.

HERR FISCHL HIRSCH, the well-known Hebrew bookseller of Halberstadt, who has supplied our three great libraries with so many rare MSS. and early printed books (amongst which we may mention, for instance, the unique MS. of the Chaldee text of the book of Tobit, published two years ago by the Clarendon Press), has discovered a very rare, if we are not mistaken unique, Hebrew book, viz., a Mahazor (festival prayer-book according to the rite of the community of Rome), printed by Abraham Corat (Mantua, 1480?) on vellum. The books issued by this printer, as can be seen from the editions of the Pseudo-Josephus (Joseph Gorionides) and the 'Nopheth Zoofim' by Judah of Modena, are usually mistaken by the ordinary scholar for MSS. We understand that this book will be offered to one of our great libraries.

MR. J. O. HALLIWELL-PHILLIPS will publish his 'Memoranda' on Shakspeare's plays in a series of small volumes, which will contain all that he thinks valuable in his collections since 1857. 'Hamlet' will have a



volume to itself; so has 'Midsummer Night's Dream' (just out); each subsequent volume will deal with half a dozen or so of the other plays.

MR. GRIGGS has in preparation the facsimile of the second quarto of 'Hamlet,' 1604. Mr. Furnivall will prepare his preface to it forthwith, and the book will, it is hoped, be ready in November. Part of the 'Midsummer Night's Dream' quartos are also on the stone.

THE death is announced of Mr. H. C. Carey, the well-known American advocate of protection. He was bred a bookseller, and was for some fourteen years the chief partner in the publishing firm of Carey & Lea, but he retired from business in 1835, and devoted himself to economic questions.

MR. W. C. HAZLITT has a second supplement to his Handbook, a second volume of 'Collections' of titles, &c., of old books, at press, which will make about 600 pages octavo, with double columns.

DR. WAGNER, of Hamburg, is bringing out a new edition of Shakspeare in thirty sixpenny parts, with English introductions and notes.

DR. ERNEST GROPP, of Berlin, has just published an interesting dissertation 'On the Language of the Proverbs of Alfred.'

THE large list of monthly magazines already in existence is to receive an addition in December in a new publication entitled the *Antiquary*. Mr. Edward Walford, F.S.A., will be editor, and Mr. Elliot Stock the publisher. Some years ago, it may be remembered, Mr. Walford edited the *Gentleman's Magazine*.

PROF. KNIGHT, of St. Andrews, is about to edit a collection of sermons by various representative preachers.

THE Philological Society opens its session on November 7th, with a paper by Mr. H. Sweet 'On the Oldest English Texts,' which he is editing for the Early English Text Society. "The Dictionary evening," under Dr. Murray's guidance, is fixed for January 16th, 1880.

MANY will learn with regret that during the late troubles the curious collections in the Scraglio at Constantinople have been rifled. A well-known literary man, H.E. Munif Effendi, Minister of Public Instruction, has been ordered to institute an inquiry; the custodian has been dismissed.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for October includes twenty-seven Reports and Papers, and twenty-three Papers by Command. To not a few readers the most interesting of the former at the present moment will be the 'Return of the Number of Electors in each County and Borough, Returning Officers' Charges at the last General Election, Number of Inhabited Houses in each County and Borough in 1871, &c.' We also remark the Report and Evidence on the Law of Libel, and the Report and Evidence on Co-operative Stores. Among the Papers by Command will be found the Report of the Committee of Council on Education (England and Wales), with an Appendix; a similar Report for Scotland; a Statement for the Five Years 1873-4 to 1877-8 of the Trade of British India with British Possessions and Foreign Countries;

and a List of Treaties of Commerce and Navigation between Great Britain and Foreign Powers, stating the period when terminable, &c.

MESSRS. SMITH & ELDER will shortly publish a second edition of Dr. David Thomas's 'Problemata Mundi: the Book of Job Exegetically and Practically Considered,' containing ninety-one homiletic sketches, critically revised, with introduction, by that eminent Hebrew scholar Dr. Samuel Davidson.

VEIT & Co., the publishers at Leipzig of the *Jenaer Literaturzeitung*, inform their subscribers that the editor, Prof. Anton Klette, having suddenly disappeared, they are obliged to discontinue for the present the publication of that weekly literary paper.

DR. BERNHARD STARK, Professor of Archaeology at the University of Heidelberg, died on the 12th inst. after a short illness.

AMONG new French books are the 'Essai sur la Révolution Française,' which forms one volume of the collected works of the late M. Lanfrey; 'Gavarni,' by MM. Edmond et Jules de Goncourt; 'Les Amateurs de Vieux Livres,' by P. L. Jacob, Bibliophile. The last named treats of "Les bouquins," of "Bouquinistes à la mode" and "Bouquinistes de la vieille roche," of "Les étalagistes," "Les bibliomanes," "Les bibliophiles," and "Les bouquineurs." A Brussels publisher announces the second and concluding volume of the 'Cronique contenant l'Estat Ancien et Moderne du Pays et Conté de Namur, la Vie et Gestes des Seigneurs, Contes et Marquis d'Icelluy,' by Paul de Croonendael, edited by the Count de Limminghe.

## SCIENCE

*The Capercaillie in Scotland.* By J. A. Harvie-Brown, F.Z.S. (Edinburgh, Douglas.)

IN the history of the capercaillie in Scotland Mr. Harvie-Brown has found a subject well worthy of a separate monograph. Not only naturalists, but sportsmen, landowners, and antiquaries, will find much of interest in his exhaustive account of the extermination of the grandest of British game birds, of the various attempts at its restoration, and of its final re-establishment throughout a considerable part of its ancient domain.

Before considering the history of the species in this country, our author discusses the derivation and proper orthography of its accepted English name. There is no need to enter into this question here; suffice it to say that the word is certainly derived from the Gaelic, that its original meaning is disputed by Celtic scholars, and that the proper spelling appears to be either *capercaillie* or *capercaillie*.

Mr. Harvie-Brown begins his account of the capercaillie in Scotland with some remarks on the antiquity of the species, as shown in bone-caves. These somewhat remind the reader of a famous chapter on the ophiidian reptiles of a certain northern island, for it appears that no remains of the species have yet been found in any prehistoric deposit in Scotland, though they are well known to occur in the kitchen-middens of Denmark and the caves of Aquitaine. The bird is repeatedly mentioned, however, in

the old Scottish Chronicles and Acts of Parliament of the sixteenth and seventeenth centuries. The estimation in which it was held is amusingly shown in a letter from James I., dated from Whitehall in March, 1617, and addressed to the Earl of Tullibardine. The Scottish Solomon, ever careful of the reputation of his native realm and of his own interests, reminds his "well-beloved cosen and counsellor" of the necessity of upholding their country's fame, and of his royal desire

"to give order for preparation of everything that may in any sort import the honour and credite thereof. Which consideration, and the known commoditie yee have to provide Capercaillies and Termigantes, have moved us very earnestlie to request you to employ both your oune paines and the travelles of your friendis for provision of each kind of the saidis fowles, to be now and then sent to us *by way of present*, be means of our deputy treasurer; and so as the first sent thereof may meet us on the 19th of April at Durham, and the rest as we may happen to meet and rancounter them in other places on our way from thence to Berwick. The raritie of these fowles will both make their estimation the more pretious, and confirm the good opinion conceived of the good cheare to be had there" (i.e. in Scotland).

The date of the extermination of the capercaillie in Scotland appears to have been about the year 1760. Records exist, it is true, of solitary birds having been killed much later, but grave doubts exist as to whether these were really survivors of the aboriginal stock. Mr. Harvie-Brown is probably correct in attributing the extinction of the capercaillie in great part to the destruction of the old pine forests of Scotland. The species seems to be incapable of living away from large fir-woods, and it was only when the great plantations, which were formed in the end of the last and the beginning of the present century, had been fairly established that the country became again a fit habitation for the giant grouse.

Our author gives full particulars of the various attempts made to reintroduce the capercaillie from Sweden. The first, undertaken by the Earl of Fife, at Mar Lodge, in 1827-8, was a failure, owing to the injudicious treatment of the imported birds. But valuable experience was gained and the next effort was successful. In 1837-8 a large number of healthy capercaillies were procured for the Marquis of Breadalbane by the help of Sir Thomas Fowell Buxton, Bart., and of Mr. Lloyd, the well-known Anglo-Swedish sportsman. Eggs were placed in the nests of greyhens and adult birds were also turned out in the woods at Taymouth, and in 1841 the capercaillie was once more "fully established" in Scotland. Since then its history has been one of uninterrupted progress. Mr. Harvie-Brown has collected very full details of its gradual extension, many of which are naturally more of local than of general interest; but the results of his laborious investigations are valuable as illustrating the manner in which a spreading species advances from one stronghold to another. One remarkable fact is that the *females* appear to be always the pioneers, being followed a year or two later by their lords and masters. Prior to the arrival of the latter the truant females frequently form illicit connexions with the



black game, and hybrids—the well-known *rackel-han* of Sweden, and the *Tetrao medius* of the older ornithologists—are the result.

The concluding chapters of the present volume are devoted to the consideration of two moot points: Do capercaillies drive away black game? and is the damage which they do to pine forests and to crops more than is compensated for by their destruction of insects? On the former charge Mr. Harvie-Brown makes out a good case for his clients; on the latter he contends that sufficient evidence has not yet been brought forward, claiming, in fact, the Scottish verdict of "Not proven." To us it appears certain that the capercaillie is decidedly injurious where it is allowed to become too numerous. It is a bird, however, whose numbers can easily be kept down to due limits, and every lover of nature, as well as every sportsman and zoologist, cannot but rejoice that so noble an ornament has been restored to the forests of Scotland, and that it has found such a careful historian as Mr. Harvie-Brown.

#### SOCIETIES.

**ENTOMOLOGICAL.**—Oct. 1.—Sir J. Lubbock, Bart., President, in the chair.—The President alluded to the loss which the Society had sustained by the death of Mr. W. W. Saunders, a former President of the Society; and announced that the Council had accepted the responsibility of awarding two prizes, offered by Lord Walsingham and other gentlemen, for the best and most complete life-histories of *Sclerostoma synergum*, Dies., and *Strongylus pergracilis*, Cob., supposed to produce the so-called "gapes" in poultry and other birds, and also the grouse disease.—Messrs. Stainton and McLachlan both objected to the Society dealing with subjects relating to the Entozoa, which could in no case be considered as entomology, for the study of which the Society was founded, and considered that the matter would have been more properly placed in the hands of the Linnean or Zoological Societies.—Mr. P. H. Gosse was elected an ordinary Member.—Mr. McLachlan exhibited specimens of the hemipterous insect *Anthrenus nemorum*, reported to be doing great damage to hops growing in the neighbourhood of Canterbury, but the exhibitor suggested that it was on the hops in search of Aphides or other small insects, and therefore beneficial to the hop-grower. He also exhibited examples of the larvae of one of the Embiidae found by Mr. Wood Mason at Jubbulpore. Mr. McLachlan further called attention to the sculptured stones on the shores of Lake Lemán, previously referred to, and considered by Prof. Forel to be due to the action of trichopterous larvae. From a recent examination of similar stones on the shores of Lake Neuchâtel, Mr. McLachlan inclined to the opinion that the markings were caused by mollusca.—Mr. Pascoe exhibited a specimen of a species of the Acridiidae remarkable for its aquatic habits, and which was found in some numbers on the surface of a pool near Para.—The Rev. A. E. Eaton exhibited larvae, pupæ, and cases of species of *Hydroptila* (restricted) collected in the neighbourhood of the Haute Savoie, describing their habits, and referring to a case of synonymy to which they had given rise.—Sir J. Lubbock exhibited a specimen of *Orchesella rufescens* taken in Kent, being a species of *Collembola* new to Britain.—Mr. E. Boscher exhibited a coloured drawing showing the extreme forms of two varieties of the caterpillar of *Smerinthus ocellatus*, and remarked on their food-plants and habits.—The following papers were either read or communicated: 'Descriptions of Phytaphagous Coleoptera,' by Mr. J. S. Baly; 'Descriptions of new Sphingidae,' by Mr. A. G.

Butler,—and 'On the Affinity of the Genus *Polycetes*, West., with Description of a new Species,' by Mr. C. Waterhouse.

**MICROSCOPICAL.**—Oct. 8.—Dr. Beale, President, in the chair.—Prof. Duncan and four other gentlemen were elected Fellows.—Mr. J. Beck read a paper 'On the Structure of the Scale of a Species of *Mormo*,'—Mr. Gilbert, 'On the Morphology of Vegetable Tissues,'—and Dr. Stollerforth, 'On a new Species of the Genus *Eucampia*.'—In the discussion on the papers the President, Dr. Edmunds, Messrs. Stewart, Beck, Gilbert, and Crisp, took part.—Several pieces of apparatus were exhibited, slides by the authors of the papers read and by Mr. Ward and Mr. Guimaraens, and *Leptodora hyalina* by Mr. Bolton.

#### MEETINGS FOR THE ENSUING WEEK.

Fri. Quekett Microscopical, 8.—Germination of a Seed, Mr. A. Martineau.

#### Science Gossip.

THE Secretaries of the Royal Society have once more announced that applications for grants from the Government Fund of 4,000*l.* for the promotion of scientific research must be sent in before the end of the present year. Within the first two months of 1880 the discussion of the applications and conferring of the grants will take place, and the fourth of the five years originally proposed by the Treasury as the experimental term will have arrived. A question will then arise, Are the results worth the money expended? We hope, for the sake of all concerned, that it may be satisfactorily answered.

SEVERAL observers have noticed lately a remarkable large red spot on the planet Jupiter. The earliest published observation of it which we have seen is by Prof. Bredichin, Director of the Moscow Observatory, who writes to the *Astronomische Nachrichten*, under date September 18th, that in observing that planet on the 8th of the same month he remarked on its southern hemisphere "une tache oblongue, de la couleur rouge très-vive." After the 8th he observed it for some nights in succession, and made drawings of the planet on most of them. He estimated the spot to be 16" in length and 4" in breadth; its distance about 9" south of Jupiter's equator. It was surrounded by white facule, very brilliant (*luisantes*), which were especially marked (*prononcées*) on its southern boundary.

ANOTHER small planet (No. 204) was discovered by Prof. Peters, of Hamilton College, Clinton, N. Y., on the night of the 13th inst.

THE Howard Medal of the Statistical Society will be awarded in November, 1880. The subject prescribed for the essays is 'The Oriental Plague in its Social, Economical, Political, and International Relations: special reference being made to the labours of Howard on the subject.'

THE following notes on the facilities accorded to ladies at Cambridge for studying science may be interesting:—Prof. Liveing's University lectures on chemistry will be supplemented, in the Cambridge Lectures to Women, by Mr. Main's practical course at Newnham Hall new laboratory, on Mondays, Wednesdays, and Fridays this term. Mr. Shaw will conduct a course of experimental physics for the first part of the Natural Sciences Tripos and Group E. of the Cambridge Higher Local Examination. Some of Dr. Foster's, Dr. Humphry's, and Mr. Balfour's courses on animal physiology and morphology are open to women. Mr. Vines will lecture this term on the physiology of plants in the hall at Christ's College, and these lectures will be open to those women who have obtained special permission.

PROF. EDWARD W. MORLEY, of the Western Reserve College, Hudson, Ohio, has in the *American Journal of Science* for September an article 'On a Possible Cause of Variation in the

Proportion of Oxygen in the Air.' He shows that in the atmosphere of the same place, at different times, the oxygen varies by more than one-fourth of its average amount, and attempts to explain this by great local depressions of temperature.

THE Geological Report of Indiana for 1878, by Profs. Cox and Collett and Dr. Levette, has been published.

PROF. KLEBS, of Prague, and Prof. Tommasi, of Rome, have been examining during the past spring into the physical poison which produces marsh fever. The former has, in a recent number of the *Zeitschrift*, given full particulars of the experiments made and the results obtained. These investigators examined the lower strata of the atmosphere of the Agro Romano and its soil. In both they discovered a microscopic fungus, consisting of movable shining spores of a long oval shape, about .9 micromillimètre in diameter. With these spores animals were artificially infected with intermittent fever of the true marsh type, and they showed precisely the same enlargement of the spleen as human beings who have caught the fever in the ordinary way. Tommasi and Klebs have given this fungus the name of *Bacillus malarie*, as it grows into the shape of small reeds.

WE have to record the death of Dr. Johann Lamont, of the Observatory of Munich. He was born of a Scotch family at Braemar in 1805. He was first an assistant under Soldner at Munich, and was named Director of the Observatory in 1835, and Professor of Astronomy in the University in 1852. The name of Lamont has been principally associated with terrestrial magnetism, he having published in 1838 'Handbuch des Erdmagnetismus,' and in 1851, at Stuttgart, his 'Astronomie und Erdmagnetismus,' which was followed by a long series of memoirs upon the science of magnetism. The most considerable astronomical work which has been executed at Munich under the direction of Lamont consists of observations of zones of stars, published in successive volumes of the *Annals of the Munich Observatory*.

THE 'Mineral Statistics of Victoria' for 1878 have been received, from which we learn that the quantity of alluvial gold obtained in 1878 was less than one-fourth of the quantity obtained in 1868. We learn also that the value of the tin obtained in the colony since the first discovery of that metal amounts to 343,775*l.*, the value of copper to 44,640*l.*, and the value of antimony to 153,169*l.*

#### FINE ARTS

DORÉ'S GREAT WORKS, 'CHRIST LEAVING the PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 33 by 22 feet, with 'Dream of Eliza's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caliph,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Tea to Six.—1*s.*

Lectures on the Rise and Development of Medieval Architecture. Delivered at the Royal Academy. By Sir G. G. Scott. Illustrated. 2 vols. (Murray.)

THIS is the best legacy of the distinguished and fortunate architect whose personal recollections we reviewed a few weeks ago. In this case, too, Mr. G. G. Scott, the editor of both books, has omitted "a few harsh expressions"; there are hardly any such phrases in the pages before us, not any that are personal. A vast and involved mass of materials has been collected in these volumes with industry and intelligence, and they form a body of illustrative learning such as has seldom been put before the students of the Royal Academy. In practical value the discourses of Scott are quite equal to the best of the lectures delivered by his predecessors. As became the time and the

subject, they are more distinctly technical than Sir Joshua's addresses, and in this respect they are not inferior to Flaxman's or Cockerell's, and they are as interesting as Leslie's.

The book, like the Lecture Theatre of the Academy, where the lectures were delivered, is "profusely and magnificently illustrated," as the editor's preface says, with more than four hundred and fifty woodcuts. The lectures are eighteen in number: seven were read by Sir Gilbert Scott as the *locum tenens* of Cockerell, two more for Prof. Smirke; the remaining nine belong to the period of Scott's own professorship. These facts serve to explain why the lectures do not form a consecutive history of architecture; still less are they an exhaustive or comprehensive series of essays on the principles of that art in mediæval times; but it would be impossible for any one to read them attentively without finding that, although parts of the subjects are unequally treated, the discourses range over the greater part of the subject, and that in them may be traced the history of the development of architecture in Europe, especially in England, from the fall of Rome till the end of the thirteenth century, and, less completely, till a later date. The whole book is full of practical counsel on all sorts of matters, from the construction of domes to the advantages of the unflagging practice of drawing and measuring, as distinct from sketching, ancient buildings. The ninth lecture contains advice on the "restoration" of buildings, and the professor certainly does not fail in condemning the ignorance and malpractice of other architects; but between the lecturer's theories and his practice not a few discrepancies have unluckily been found. In the eighth lecture again there are excellent remarks on the same subject, and some vigorous denunciations of a "so-called restorer," a local practitioner, whose "unsparing hand has devastated, and is still eagerly devastating, whole districts, and clearing them of these invaluable relics of ancient art." How just was Scott's feeling for mediæval art may be seen in this paragraph on minor remains:—

"I would advise the architectural tourist never to despise the cottage architecture of our villages, but to note as they pass [he passes] every fragment which has escaped the hand of time, for they are most useful and instructive, and, you may depend upon it, they will not much longer exist. In another village you will, perhaps, find that the church has been the burial-place of some famous family of olden times. Under low arches in the aisles, and now almost hidden by the high pewing, you find the cross-legged effigies of the earlier members of the house, perhaps of oak, and hollowed out beneath, to prevent their warping out of shape, and if you examine these effigies you will find them far from being the rude specimens of sculpture which our modern critics may suppose. You find in their attitude a dignity and stern nobility which our sculptors would find it not so easy to emulate, while the chain armour, with its rigid lines, and the linen surcoat, with its more delicate foldings, are executed with a truthfulness and feeling which show that the man who worked them possessed both the soul and the hand of an artist. These are worthy of being carefully drawn, though to do this well demands much time. I have heard of Stoddart (Stothard) giving a week to one such figure! There are, perhaps, in the same church one or two female effigies whose drapery and pose remind you of that of Queen Eleanor at West-

minster and one or two brasses well worthy of being copied, rather than rubbed off; for the object of these tours is not only to obtain possession of representations of the objects of art which you met with, but to practise and tutor your hand and eye by practically studying from them."

Stothard, by the way, sometimes spent not a week but a month in drawing one of these figures, and Scott's editor should have noticed that the Stothard intended is Charles Alfred of that name, not his father Thomas, the Raphael of the Royal Academy.

The sixth lecture, "On the Rationale of Gothic Architecture," supplies a masterly and compact account of the subject. The author disposes cleverly of the theories of those who trace to religious, ethnological, or political motives the impetus which gave birth to mediæval architecture. He rightly remarks that Gothic architecture was neither "Christian" nor "Roman Catholic," nor necessarily "a deep symbolization of Christian truth," nor due to "mystic arcana of Romanism," nor to Mohammedanism. Neither is it essentially English, pre-eminently German, nor "in the most exclusive and straitened sense of the term French," nor "in the widest sense Teutonic" (vol. i. p. 216). Neither, according to Scott, was Gothic architecture political in its origin, "the visible exponent of feudalism," nor "simply the natural result of the Crusades." Neither, as one class of admirers has declared, does it vouchsafe "unbounded liberty" to its followers; still less can it be described "as excluding the light of day, and sometimes offering no protection against the glare of sunshine." This last observation is due to the jokes cut by Lord Palmerston when denouncing Gothic architecture to the laughing House of Commons while the style of the Foreign Office was in debate. Scott proceeds to show that Gothic is due to none of these influences separately, but that it arose from the application of common sense to practical requirements, many of which were not limited to any race, period, or climate, but common to all. He remarks that it is not enough to show that a building answers its purpose; he does not restrict the question to utilitarian results, nor imply that the superior reasonableness of a style of architecture proves a higher stage of civilization among the people who used it:—

"Inventions are often accidental, and independent of high civilization. Thus, though an arch is a more rational mode of spanning a wide opening than a single block of marble, the early Romans who used the arch were probably much less civilized than the early Greeks, who were ignorant of it."

The following, p. 221, is the key-note of the lecture:—

"One of the first practical principles aimed at throughout the whole range of mediæval architecture was so to arrange their designs (i.e., those of the Romanesque builders) as to facilitate the use of small materials, and to render themselves independent of the accident of having quarries at command which would supply vast blocks of stone. It happened that in the great seats of early art this was of less consequence, for Egypt, Syria, Greece, and Italy contain such quarries in tolerable abundance, though even the Romans resorted to concealed arches for the security of their architraves; but in northern Europe, though building-stone in most parts abounds, it is quite

exceptional to find it at once in blocks of great dimensions, and of strength which would render it a trustworthy covering to openings of any considerable bearing. With all our increased facilities at the present day, we never find the trabeated system carried out in its integrity when on a large scale; either the middle stones of architraves are suspended by concealed arched joints, as is the custom here, or are visibly arched-jointed, as in France, or the entire architraves consist of brick arches plastered over to mimic the construction they affect but cannot follow. Even in our Gothic buildings, where every facility exists for the use of moderate-sized stone, it is often with much difficulty that blocks of a size suited to all purposes can be found."

The lecturer illustrates this remark by the experience of the builders of the Houses of Parliament, and by the construction of arched openings over doors and windows. He shows that the Romanesque builders rejected the fixed rules of proportion which guided their forerunners, but which were shackles to a totally different system, and that they shook themselves free of the duty of making their capitals all alike. The lecture is well worth reading, and we refer to it especially because it is the least technical of the series. Scott has not laid sufficient emphasis on the circumstance that the mediæval builders had to dispense with stones of a size their quarries would readily afford, but which, owing to the state of their roads, could not be transported, and, even if brought to the desired sites, could not be raised far by the mechanical appliances then known without that unlimited command of human labour which the Egyptians enjoyed. If one considers the limits of mediæval tackle it is easy to see why they preferred to build on high with small stones rather than to lift large ones from the earth.

#### THE PRIVATE COLLECTIONS OF ENGLAND. No. XLIX. FARNLEY HALL, OTLEY.

'FLOUNDER FISHING, PUTNEY BRIDGE,' is one of the subjects of the unfinished plates of the 'Liber Studiorum,' erroneously called 'Battersea Bridge.' Mr. Fawkes's drawing represents the old wooden bridge at Putney, extending, at half tide, straight across the distance of the view. A clumsy Thames fishing boat is slowly rowed by an old fellow, while his comrade, with a basket of brilliant fish at his side, stands up and pulls in a fine net, containing a white sparkle of light in the shape of a vigorously moving fish. Behind this group the bleached and red sails of a huge barge rise grandly, in great breadth of colour and tone, and with that loitering look which is characteristic of such craft. The figures are awkward, and, in fact, unsatisfactory, except so far as their solidity and their exquisite tone are concerned. Delicious are the softness and wealth of silvery tints and indissoluble tones of the water; the charm of truth appears in its creeping films and slow swirling eddies of olive, grey, shining white, and other brilliant tints. The sky is very much like what Cuyper meant to paint, what Vlieger and Van der Capelle saw and must have despaired of painting. The 'Liber' print of this subject is No. 89 in Mr. Rawlinson's list.

'Wharfedale, from the Chevin Park,' renders, with the utmost delicate brilliancy and purity of tones, the air and light of an afternoon effect. On our left are heaped angular masses of grey stone, tumbled one on the top of the other, the wonders of that great ridge, from the summit of which the traveller may see the tower of York Minster far off on the shining thread which represents the Ouse. On our right, in the front, are the tops of dark pine trees which are repeated



on lower levels of the hills. In front, on the other side, lies an enormous block of limestone, exquisitely drawn and modelled, and coloured like a beautiful jewel in mysteries of grey and green. A splendid piece of sloping sward, dotted with fawns and does, descends from the foot of the masses of grey stone and goes thus from left to right. It is a triumph of firm, free, and precise touching, curiously expressive of the craft of the artist. Near the detached block covered with lichen, where the fawn is crouching and the half-startled doe looks askant over the champaign, is a mass of weeds, the pure colour, the delicate drawing, and the solid handling of which put all Cuypp's efforts in the same direction to shame. Nobody but Turner could have put so much into a group of elements so fine as this one and yet subordinated it so faithfully as he has done. The next drawing, the 'Fish Market, English Coast,' like all those before us, represents light. This is the characteristic of Turner's art, and it is as obvious in this forenoon of a summer day, with delicious gleams of pale illumination, as in his studies of the lurid "fury" of the opening of a blast furnace, the opalescence of moonlight in 'La Hève,' the rush of rainy mists in 'Lancaster Sands,' the tremendous splendour of sunset in 'Columbus,' the argent but ghastly splendours of the famous 'Mont Cenis,' and of the golden afternoon of 'Wharfedale.' The scene is a flat beach with figures seated with fish baskets on our right, and heaps of fish and other objects near them; a smack aground is unloading into a cart; a brig lies moored with two cables near the middle of the design; a lugger, brig, and sloop are seen beyond. The light in a broad column slopes through an opening in a large but not dense mass of clouds and cleaves their mist-like shadows, in the dim mass of which a white-sailed boat flits like a ghost, and the other taller ships appear. This drawing is comparatively speaking little laboured, it has never been reckoned an important example, but, so far as it goes, it is as complete as the 'Lausanne,' the 'Mont Cenis,' or the 'Fountains Abbey,' we have yet to describe. In it are fruits of inexhaustible knowledge and of the most consummate skill, and powers displayed which are precious whether they are employed in weaving the woof and weft of light and vapour in the atmosphere here, or in depicting the pile of fish on the strand before us. The drawing of a pool on the shore; the modelling of the stones in the front, each of which has its characteristic form, brightness, shadow, reflection, and colour; the breaking waves and the white ridges behind them; the expression of the strong steady breeze in which the smack's flag flutters briskly, while, as in the changing of a scene, it shifts nearer and nearer to us; the whole enormous panorama of the clouds, their lofty alternate columns of shadow and of light, their tracks upon the sea—all these features of the work are alike admirable.

'Windermere, Westmoreland,' is the title of a fine illustration of Turner's power to discriminate between the movements of the water in lakes and the sea when under the influence of brisk breezes. The surges appear in the narrow lake before us, but the wind, blowing across and not along it, has not power to raise billows of any height, producing merely wide and shallow troughs or enlarged ripples, which, so to say, swing to and fro rather than rise and, breaking, fall billow-wise. But the drawing of these large ripples is at least as fine as that of the surges of 'Calais Pier,' the waves of 'Taking in Stores,' the oily films of the Thames in 'Flounder Fishing,' and the torrent of 'Bolton Abbey.' In these instances success has been owing, apart from handicraft, to perfected knowledge of the mechanism of water in motion. Not less praise is due to Turner's mastery of water as a mirror, which, as it shifts, charges itself with ever-varying reflections. In 'Windermere' the vista of the lake is closed by the

mountains which rise grandly and with sharply defined summits, one behind another, and each overlooking its nearer neighbour, while trails of vapour half fill the deeper valleys between them. The swift breeze seems to issue from a gap on our left and strike the sails of a small sloop, which, conspicuous in the middle distance, is precious as a piece of tone. It is instinct with movement, and craftily placed as an element of the composition. Nearer, two other boats are coming to the land, and lowering their sails; smaller vessels are on our right, near the well-known and beautiful promontory where the trees gather at the water's edge. Hardly any example of Turner's draughtsmanship is finer than the landing-place here.

'The Rialto, Venice,' gives a vista of quite another sort from that afforded by the somewhat bleak and grey English lake. Crowded with gondolas as it is on either side, there is a clear space in the middle of the canal, the perspective of which leads the eye under the bridge and along a shining path. Vapourless brilliancy occurs throughout the picture, supplying a marked contrast to the atmosphere of the last-named example, where the grading of tones and tints is affected by the amount of moisture in the air. In the Venetian subject the treatment of aerial perspective is not less subtle because there is little or no vapour, and the lines of the buildings and their diminishing bulks secure the recession of the vista. After studying the lake picture the observer is sure to think this view of the canal is a little hard; but he soon loses this impression, and is charmed by the drawing of the architecture, the extreme breadth of the brilliant illumination, the skilful disposition of the rigging of the vessels moored near the palaces, the divergent angles of the masts and sails, contrasting with and giving stability to the vertical lines of the walls and windows. Exquisite are the variety and wealth of tints on the marbles, and the reflections on the walls are extremely fine. Not many of these drawings are signed and fewer still are dated. This one bears "J. M. W. T." on the canopy of a gondola on our right.

Another view of the city is famous from the title, which is written on it thus, 'Venice, from Fusina.' It is a piece of pure artistic magic, inexhaustible in its beauty, but somewhat less substantial than nature. A marvel of art in giving us a multitude of white towers gathered at a distance in the sea, of innumerable tints, the marble lustre of these towers is curiously echoed by flecks of fully lighted white clouds above. Literally splendid, this drawing is distinguished by the most profound sentiment. Dated "1821" (?), and doubtless executed about that time, this gem fairly illustrates the "dream-land" period of Turner's career which Mr. Ruskin happily described. A group of gondolas and sailing boats is gathered at the landing-place in the foreground, mixed with piles of stone and bales of goods. Men and women are moving there; a wide space of sea, which to compare to enamel is to libel it, extends between us and the shining white city, which, tinged with roses and gold of lovely hues, stretches nearly all across the picture. On the sea busy boats flit with sails and oars; light seems fairly to palpitate in the sky of the most delicate and vivid blue, which is nearly covered everywhere by nebulous dashes of cloud, the whitest and purest that could be painted, and fused throughout the whole space above the city.

The 'Interior of St. Peter's at Rome' is the very subject which attracted Pannini and Canaletto, but Turner surpassed them here as in all cases in which he cared to match himself with them. Pannini's version of a subject which is unusually favourable to his mode of art and his peculiar vein of feeling is really one of the finest of his paintings, and, until Turner chose the same scene, might be said to be beyond all comparison the best view of the great church. But Turner's is a masterpiece of far higher quality, an un-

doubtedly wonderful representation of air and light, in which the painter successfully refined on and greatly enhanced the dignity and beauty of the decorations which distinguish the building. From a standpoint one-fourth on our left of the centre of the picture we look along the great nave, across the space below the dome, which is filled with a splendid yet soft and lovely light, and see to the end of the vista. The enormous vault is reared above and spans the nave; its hugeness diminishes to spots the human figures of a procession approaching us, and the light sparkles on their sumptuous robes as, with worshippers prostrate on either hand, they move on. In the middle of the crossing rises that lofty and hideous *baroque* cat-falque, which was designed and placed probably to set off the tremendous dignity of the arcades and vaults about it. As always with Turner, the triumph of his art lies in the rendering of the illumination and air. Nevertheless the prodigious solidity of the painting of the architecture and the mysteries of the shadows, woven as they are with lights direct and reflected, produce hardly less impression than the more subtle elements of the view. The linear perspective of the great arches, their entablatures, and the sculptured and pictorial decorations of the vault which connects the arches, the oblique and soaring direct vistas of the aisles, and the grading of the work throughout are not likely to be forgotten by those who make an exhaustive examination of this masterpiece.

In 'Naples' we seem to be oppressed by the heat and glare. We look down from the road on the crest of the hill above the great convent, and see across the city and bay, with Vesuvius on our left. Of 'Naples and Mount Vesuvius during an Eruption' the chief charm lies in the exquisite handling of the curve of the bay, a part of a landscape in dealing with which Turner was nearly always fortunate. The 'Valley of Chamouni' gives a view of what may be called the ruins of a world. The composition, if such it may be called, of the picture slopes from the upper left angle of the paper to the lower right one, saltire wise. One half is filled with bare, rocky, crenellated mountain sides, dashed with wreaths of mist and tracts of snow, receding to the distance ridge beyond ridge, and ending in dimly outlined peaks and confused piles of vapour. The other half is a cloudland of wreaths and drifting masses, wonderful for their illumination, wonderful for the representation of the shadows on the hill-sides and on the clouds themselves. This drawing is famous on account of the terrible wildness of the group of rent and splintered pines which, whether struck by lightning or starved to death in their bed of *débris*, the very edge of a moraine, and sharp and hard as enormous bones might be, rise in gaunt outline against the sky. They impart a strange expression of horror to the enormous vista. Not less worthy of admiration is the technical skill shown in drawing and painting some huge angular fragments of rock, half clad in lichens and half buried in herbage, which occupy the greater part of the foreground, and have been stopped there long ago in a dreadful progress from the mountain top to the lower depths of the valley. As if to serve as a contrast to the suggestions of terrible upheaving and downfalling of crumbling mountains and shattered trees, to the gloom of enormous shadows and scarcely less impressive spaces of inconstant light, the painter has introduced among the wreckage of moraine and avalanche the pastoral figures of a girl and the goats she tends. The whole is a superb example of learned draughtsmanship, as solid and vigorous as the 'Scarborough,' but less elaborate, more tragically expressive and more dramatic, yet not more beautiful. Another subject of desolation hangs near the painting of the wild valley; it is 'The Colosseum at Rome,' a drawing which shows the cliff-like walls divided by a huge

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gap from the earth to the summit, and endless arcades in ruins. Close by is 'Mont Blanc, from Chamouni,' with a foreground of the glacier in pale sunlight, blocks of ice broken like the surface of the sea, and showing white ridges of the mountains in the distance: a noble drawing.

'The Teufels Brücke, Mount St. Gothard,' a large upright drawing, is one of the most celebrated of Turner's works of this class. It is a worthy rendering of a tremendously effective subject, and it deserves all that has been said about it. The view gives the apparently unfathomable cleft with rocky walls, on the face of one of which the shadow of the other is creeping. Not far below the shadow's edge the road turns its devious way and traverses a bridge which spans a minor chasm on that side, and is, so to say, guarded by a tall cross, before which, significant of the dangers of the way, a peasant is bowing in prayer. Here loaded mules troop slowly on. The ledge thus occupied is not half way up the vast precipice, in which the mystery of the mountain's existence is epitomized by traces of elemental wear and violence. There is an irregular vista between these nearly approaching cliffs, and the eye follows its involutions to the visible end, and rises out of it to where tower twin spire-like snow-clad peaks of prodigious elevation. Their white and rosy points catch the blinding light and stand out against the highest firmament. The eye dives downwards thence, and seems to leave eternal silence and immobility in order to scan the turmoil of waters in the profoundest depths, which, far below the day, are but half distinguishable in a bluish gloom, the dreadful-ness of which is increased by the swift descent of gleaming streams that, leaving the snow above, trickle on the precipitous walls, and by the up-creeping motion of the vapour, half spray, half mist, that phantom-like emerges tardily from the gorge, and seems long in quitting the shadow of the rift. Once out of the shadow and having exchanged the wan gleams for the ruddy and gold lustre of the sun, the dense vapours take their own shadows and soar over the edges of the cliff. The style of drawing employed on the cliffs here is very large and bold, not perhaps so delicate and studious as that which is displayed in the fragments in the front of the 'Valley of Chamouni,' nor in those of the hardly less beautiful 'Wharfedale.' The draughtsmanship is not less accomplished and solid in 'The Teufels Brücke' than in either of the other works; yet it is not so complete and searching. What may be called the taste of the motive of this drawing, tremendously powerful and prodigiously impressive as it is, hardly proves an advance in the painter's mind. Brought to a severe standard and tried by high principles of criticism, 'The Teufels Brücke' must take a lower place than many of its neighbours on these walls.

#### THE FIGURES OF SESOSTRIS.

Smyrna, Oct. 4, 1879.

I SHALL be glad if you will allow me to inform archaeologists in England of a very important discovery which has been made in this neighbourhood. It will be remembered that in his second book Herodotus speaks of two figures of Sesostris carved on rocks in Asia Minor. One of these is well known, and is commonly called the Pseudo-Sesostris. It is sculptured in low relief on a rock in the pass of Carabel, near Nymph, and represents a man with a conical head-dress and boots turned up at the toes, holding in his right hand a bow, and in his left a spear. Herodotus, so far as I remember, describes one of the two figures, and speaks of it as having the spear in the right hand and the bow in the left; he also states that there was an inscription in sacred Egyptian characters running across the breast, whereas the only characters on the Pseudo-Sesostris are near the head of the spear. Hence it has generally been supposed

that the historian's account is inaccurate; but I am now able to inform your readers that the second figure has been discovered, and that it exactly answers to his description. It was found about eighteen months ago by Mr. Spiegenthal, the Swedish Vice-Consul at Smyrna, who kindly furnished me with particulars which enabled me to see it last week. It is sculptured on a piece of rock near the entrance to the pass of Carabel, and at a short distance from the Pseudo-Sesostris, to which it bears a general resemblance, but there are several reasons which lead me to believe that it is the figure which Herodotus describes. In the first place, the spear is held in the right hand and the bow in the left, as he distinctly asserts; and moreover, there are traces of a belt running across the breast on which characters may have been inscribed, while there are no signs of them near the head of the spear. Again, it is probable that Herodotus would describe the second figure if he visited the spot, as the old road, which can be clearly traced, passed close by it, while the first figure, by which I mean the Pseudo-Sesostris, stands about 120 feet above it and could not be seen so easily. Owing to its position near the road, the second figure has not been so well preserved as the first, and no characters of any kind can be distinguished, but those on the first figure are still legible, and Prof. Sayce, who accompanied me, considers them to be Hittite. The road through the pass of Carabel now runs at the back of the rock on which the second figure is sculptured, and on this account it has not been seen by former travellers. I may add that when we visited the statue of Niobe, on Mount Sipylus, we heard of a rock-cut figure near it, representing some kind of animal, and apparently of a very archaic character. Unfortunately we were unable to find it, but we discovered ancient remains of various kinds, including several rock-tombs; and the fact that these and the second figure of Sesostris have been so long unknown shows clearly enough how much is left for archaeologists to do in this part of Asia Minor.

F. W. PERCIVAL.

#### Fine-Art Gossip.

SATISFIED, for the present at least, with the results of experiments in illuminating the Reading Room of the British Museum with the electric light, the Trustees have been advised to extend the experiment to the sculpture department. Accordingly a lamp has been already placed at one extremity of the longest gallery.

THE Burlington Club proposes to hold, during the months of November, December, and January next, an exhibition of the works of Charles Méryon.

We record the death, on the 9th instant, of Mr. Joseph Hogarth, of Mount Street, Grosvenor Square, in his seventy-eighth year.

REFERRING to our remarks of last week on the desirability of opening the National Gallery during periods which are now wasted in recess, Mr. G. Fortesque writes:—"If the officers of the National Gallery have not sufficient initiative to understand how the gallery can be opened every day to the public, they might profitably consult the directors of the British Museum and the South Kensington Museum, both of which institutions are open during six days in the week. These experts would doubtless afford the requisite information, or the authorities in Trafalgar Square might with profit apply to the directors of the nearest foreign national galleries, say in Paris or at the Hague, the former of which is open six, the latter seven, days in the week. This is a matter for the Trustees of our National Gallery to exercise their authority in, for certainly, if the just demands of the public are much longer resisted, a Parliamentary Committee will have to examine into the whole management of the institution."

It will be seen that our distinguished Correspondent is angry, not, it must be admitted, without reason. The fact is, we have been told, that neither the accomplished Director nor the Trustees of the National Gallery are in a position to decide the matter at issue; the decision lies with the Treasury, which, however, will never move of itself. It is to be hoped that the Trustees will be able to move the Treasury.

THE French authorities have at length decided on housing the Ministry of Public Works and Fine Arts in the building erected on the Trocadéro for the late Exhibition.

A CORRESPONDENT sends but a poor account of the Raphael Exhibition, which was opened in Dresden at the beginning of last month:—"The Raphael Exhibition is not a Government enterprise, as was the Holbein Exhibition, but is the venture of a dealer in works of art. It was not at all his intention to bring together as large a collection of original works as possible—which, moreover, owing to the costliness of Raphael's works, especially his paintings, would have been an altogether hopeless undertaking. His object was rather to present as complete a view as possible of the activity of the great Italian master, by exhibiting all sorts of reproductions of his works. This plan, of course, in no way excluded the admission of original works; however, among all the paintings and drawings bearing the name of Raphael there is not a single work that could make the smallest claim to his name. Of the paintings let me mention, at least, an old and excellent copy of the 'Vierge au Berceau' in the Louvre, which is said to have formerly belonged to Cardinal Mazarin, and also a 'Madonna and Child,' which is catalogued as a youthful work, and, according to an old inscription referring to its origin from Urbino, is in reality a poor and badly preserved performance of Lo Spagna's or some other similar artist contemporary with Raphael's youth. Among the original drawings under the name of Raphael there is not one genuine work, not even among those which the public print-rooms of Dresden and Munich have sent to the exhibition. But the object of the originator of the collection at present on view in the gallery in the Brühlische Terrasse—the proprietor of the Arnold *Kunsthandlung* in Dresden—was not to gather together a number of original works, but to give as complete an exhibition as possible of various kinds of reproductions, and thus not merely to offer a comprehensive view of the whole development of Raphael's genius, but also, as far as possible, the development of each single work, by the studies and sketches for them. This object has been attained in a most instructive manner. From the above it will be seen that the collection does not, and was not intended to, afford any direct artistic enjoyment, but is, above all things, instructive. The originators of the exhibition have determined to issue a series of about two hundred and fifty photographs, of medium size, which will, in precisely the same way, give a view of all the works of Raphael, as well as of the studies and sketches for these. This is an undertaking which is sure to be gratefully acknowledged by the public."

#### MUSIC

MR. WALTER BACHE'S PIANOFORTE RECITAL. (EIGHTH SEASON.)

ST. JAMES'S HALL, WEDNESDAY, October 22nd, at Half-past Three.

FRANZ LISZT'S (Born October 22nd, 1811) ORIGINAL PIANOFORTE WORKS AND SONGS.

Vocalist, Mr. SANTLEY.—Stalls, 5s.; Balcony, 3s.; Admission, 1s.—Stanley Lucas, Weber & Co., 94, New Bond Street; usual Agents; and Austin's Office, St. James's Hall.

#### THE BRISTOL FESTIVAL.

Tuesday, Oct. 14, 1879.

THE selection of 'Samson' for the opening performance of the Festival was certainly in some

measure a departure from the beaten track. But the public did not evince any great amount of sympathy with this mild attempt to escape from routine, as, although there was a considerable attendance, there were also many empty chairs. Handel's 'Samson' was written in 1741, the same year as the 'Messiah,' and it therefore belongs to the ripest period of his career. The oratorio is conspicuous among its fellows for the excessive beauty of the solos. Such numbers as "Total eclipse," "Return, O God of hosts," "Thus when the sun," and "How willing my paternal love," display the composer at his best in this department, and also serve to show the direct contrast between his method and that of Bach in writing for the voice. 'Samson' was a great favourite with Handel himself. He affected to think it superior to the 'Messiah.' As in most of his works, large excisions have to be made in order to bring the performance within reasonable limits. Mr. Charles Halle's curtailments were made, for the most part, with taste and judgment; but an exception must be observed with regard to the duet "Traitor to love," the removal of which rendered the succeeding recitative unmeaning. There was much worthy of praise in the performance. The title rôle was entrusted to Mr. Barton McGuckin, who rendered it with a fair amount of success, although he betrayed the weakness common to vocalists of altering the text for the sake of displaying exceptionally high notes. In one instance, at the close of the duet "Go, baffled coward," the insertion of an upper *a* involved the removal of two words. Mr. Santley sang the music of Harapha splendidly, but he also could not refrain from indulging in the same foible. Musicians need not to be reminded that in Handel's day vocalists were allowed considerable latitude in the way of adding ornaments and cadences to airs; but an embellishment introduced invariably at a particular moment, and with the sole object of acquainting the audience with the singer's range of voice, is inartistic, if not ridiculous. Miss Emma Thursby and Mr. Hilton were equal to all requirements, and Madame Albani deserves a special meed of praise for her fine delivery of the unaccompanied phrase "May every hero." Of greater moment is the manner in which the choruses were rendered. It cannot be denied that the Bristol choristers are less advantageously circumstanced than their brethren at Leeds or Birmingham. The Colston Hall, with its dead white walls and pillars, unrelieved even by a line of gilding, has a singularly depressing effect, even the organ pipes being of the same pallid hue as the building itself. Then a number of the singers are placed in side galleries, partially hidden from the audience, and the entire orchestra is too nearly on a level for the best production of effect. Notwithstanding these drawbacks, the choral singing this morning was exceedingly meritorious. An able successor to the late Mr. Alfred Stone has evidently been found in Mr. D. W. Rootham, as the choir displays the results of careful training. In mere voice power the Yorkshire and Midland choristers are superior, but the quality of the Bristol choir is excellent, the singing being remarkable for purity and good intonation. Mr. Halle accompanies the "dry" recitatives with the entire stringed band. This is an improvement on the disagreeable scraping of a single violoncello and bass, but the effect is rather monotonous. A small portion of the strings or the softer stops of the organ would be preferable, by way of affording contrast to the remainder of the music.

The scheme of this evening's concert may be generally commended as including a large proportion of high-class music. The Overture to 'Euryanthe,' the *E flat* Pianoforte Concerto of Beethoven, and the unfinished Symphony of Schubert are works that would do honour to any programme. The orchestral playing was admirable throughout, and more especially in the symphony. But while speaking of Mr. Halle's

band it must be noted that its perfection is marred by the strange tone of the first oboe. With this exception the *ensemble* is excellent. The vocal selections were only impeachable on the ground that to Gounod was allotted an excessive share of them. Out of a total of six songs, three were by the French composer. The concert ended with a very fine performance of the 'Walpurgis Nacht.' Mr. Halle took the opening chorus as well as the impetuous "Come with torches" at a slower pace than that indicated by Mendelssohn; but this course is adopted by the majority of conductors, for the sake, it must be presumed, of ensuring steadiness. With a large force of executants this may to some extent be justifiable. The returns of the attendance show that 1,562 persons were present this morning and 1,306 this evening.

Wednesday, 15th.

'Elijah' was given this morning in the presence of an audience numbering 2,065, the largest gathering at any Bristol Festival concert. In face of such evidence of the increasing popularity of Mendelssohn's work, the indisposition of the Committee to depart from ordinary routine may be readily understood. But their easy acquiescence in a state of things adverse to the advancement of art is no less reprehensible. The performance of 'Elijah' was good, though by no means perfect. There was one unaccountable slip in the orchestra at the climax of the Baal choruses, causing the singers to lose their balance, so that the last startling cry, "Hear and answer," was unsteady and ineffective. Generally speaking the choruses were sung with precision, though a little more energy and spirit would have been desirable. Mr. Santley was in excellent voice, and has seldom acquitted himself better. The same may be said of Madame Patey and Mr. Edward Lloyd. Miss Emma Thursby was rather over-weighted in the Widow music, though she sang with good taste. In the second part Madame Albani took the soprano rôle and gave the highest satisfaction. The voice of the Canadian artist has gained in fulness and richness, without losing any of its sympathetic *timbre*. She bids fair to gain a distinguished reputation in oratorio. To musicians the programme of this evening's concert is the most interesting of the week, as it includes Brahms's cantata 'Rinaldo.' This work was performed at the Crystal Palace, April 15th, 1876; but the final chorus was omitted on that occasion on account of its extreme difficulty. As the cantata has not been given elsewhere to our knowledge, it may rank as a *bona fide* novelty in the Festival scheme. The episode of Rinaldo and Armida as it occurs in Tasso's masterpiece has served as the groundwork of musical pieces innumerable. For the space of a century operas based on this theme appeared in quick succession, the total number being nearly sixty. Of these the most celebrated were the versions of Lulli, 1686 (libretto by Quinault); Handel, 1711; Gluck, 1777; Sacchini, 1783; Rossini, 1817; and the Abbé Stadler, 1818. Gluck's 'Armida' is one of his finest works, and is more calculated to win popularity at the present time than any other of his operas. It may be remembered that it figured in the prospectus of last season at Her Majesty's Theatre, but it was not given. As recently as 1876 the Birmingham Festival brought forward a cantata by Niels Gade, entitled 'The Crusaders,' in which Rinaldo figures as the hero, so that the theme has not yet lost its attractiveness for composers. The work of Brahms, set to Goethe's words, deals only with the climax of the story, setting forth the recall of the hero to honour and duty, his lingering regrets for the unholy pleasures he has relinquished, and, finally, the voyage from Armida's enchanted island. It is written, therefore, for tenor solo, male voice chorus, and orchestra. The genius of Brahms is here displayed in its most favourable light. The brief introduction, built chiefly on the dominant harmony of *E flat*, prepares the hearer for a work

of originality and power. One phrase recalls the first movement of Beethoven's Ninth Symphony, but the resemblance is not maintained. In exquisite contrast with the opening chorus, with its rugged rhythm, comes the tenor solo, "Stellen her der goldenen Tage." This air is based on a melody as pure and fresh as one of Mozart's, but the treatment is wholly modern. It would be useless to attempt to convey in words a definite impression of music so complex as that of Brahms, and a technical analysis of the entire cantata would, therefore, be of no service to our readers. Let it suffice that 'Rinaldo' is a representative work of the present school of musical thinkers in Germany, combining a measure of true inspiration with that intellectuality which is the main feature of contemporaneous labour in the art. Our remarks upon the performance and upon the remainder of the Festival must necessarily be deferred until next week. Meanwhile let it be noted that in matters of detail the arrangements at the concerts are deserving of high commendation. The doors of the hall are closed during the performance, and encores are strictly prohibited. The obvious advantage of such regulations is as yet by no means universally recognized by those who have the conduct of important musical undertakings.

#### CRYSTAL PALACE CONCERTS.

LAST Saturday the first important novelty of the present season was brought forward in Heinrich Hofmann's 'Frithjof' Symphony, which was performed on this occasion for the first time in England. The composer was born at Berlin in 1842, and at the age of nine entered the Dom-Chor, where he received his first musical impressions. He afterwards studied the pianoforte under Kullak, and for some years was known as an executant of ability. The passion for composition, however, manifested itself, and Hofmann gave up public playing. His first successful work was an operetta entitled 'Cartouche,' and his next an Hungarian Suite for orchestra. The latter was received with immense favour in Germany, but it failed to produce any effect at the Crystal Palace, where it was played two years ago. Hofmann's next productions of moment were the 'Song of the Norns,' a work of considerable individuality; the 'Frithjof' Symphony, now under notice; a charming cantata entitled 'Melusina'; the 'Minnespiel' Waltzes, obviously suggested by Brahms; and two operas, 'Armin' and 'Aennchen von Tharau.' Besides these there are a multitude of pianoforte pieces, mostly of delicate *genre*, and replete with charming expression. Judging by such examples of Hofmann's style as have come directly under our notice, we should credit him with the possession of that peculiar ability which is not genius, though akin to it. He has neither the daring originality of Wagner nor the depth and subjectivity of Brahms. But he has learned something from both these masters, while imparting to his music a melodic grace in some respects suggestive of Mendelssohn. The 'Frithjof' Symphony has for its basis the work of Esaias Tegner, the Swedish poet, who is best known to English readers by his 'Nathvardsbarnen,' or 'Children of the Lord's Supper,' as it is entitled in Longfellow's translation. 'Frithjof's Saga,' a lengthy poem in twenty-four cantos, has been made the subject of a cantata by Herr Max Bruch, which was performed at the Crystal Palace in June last year. Hofmann has recognized the impossibility of fully illustrating the varied incidents of the tale, merely giving a suggestive title to each of the four movements of his symphony. Thus the opening *allegro con fuoco* is headed 'Frithjof and Ingeborg'; the *adagio*, "Ingeborg's Klage"; the *intermezzo* or *scherzo*, "Lichtelfen und Reifriesen"; and the *finale*, "Frithjof's Rückkehr." The work is in the customary symphonic form, and therefore can be judged as

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abstract music. So far, indeed, is this the case that almost any other title would seem as appropriate to the symphony as that which the composer has bestowed upon it. It is, therefore, fairest to speak of the music simply upon its own merits, and irrespective altogether of the programme which it is supposed to illustrate. The chief merits of the work are a pleasing and natural flow of melody, great clearness of form, and interesting and well-balanced orchestration. In one movement, the *intermezzo*, even higher praise may be given to the instrumentation. By his manner of combining the muted strings with the softer wind instruments Hofmann has obtained a tone-colour which, so far as our experience goes, is absolutely novel, though bearing some slight affinity to that of Berlioz's 'Queen Mab' *scherzo*—a movement which in other respects Hofmann's by no means resembles. The weak point of the work is a want of individuality in the chief themes. Occasionally the style reminds us of Raff, still more frequently of Schumann. In some cases actual reminiscences of the latter composer may be met with; thus the 'Ingeborg's Klage' is almost a parody—perhaps we should rather say a paraphrase—of the slow movement of Schumann's Symphony in c; while the first theme of the *intermezzo* is nearly identical with one to be found in the opening movement of the 'Faschingsschwank aus Wien.' Absolute originality is, however, so rarely to be met with that its absence can hardly be considered sufficient reason for not bringing forward a new work; were this the case our repertoire of novelties would be indeed limited. Herr Hofmann's symphony contains quite merit enough to deserve a hearing. The performance had been most carefully prepared by Mr. Manns, and the composer's intentions received the fullest possible justice.

A few lines of record will suffice for the rest of the concert. The remaining orchestral pieces were Gounod's popular 'Funeral March of a Marionette' and Bennett's fantasia-overture 'Paradise and the Peri.' Madame Montigny-Rémaury, who is no stranger to our concert audiences, gave a tasteful and finished rendering of Beethoven's rarely heard First Piano Concerto (in c major, Op. 15), and also, in association with Miss Marie Wurm, performed M. Saint-Saëns's very clever Variations for Two Pianos on a Theme by Beethoven. The vocalist was Mrs. Osgood, who sang M. Gounod's 'Ave Maria' and a song by Mr. Sullivan—the latter, however good of its kind, being hardly fitted for a Saturday concert.

This afternoon one of Haydn's charming and genial symphonies will be given for the first time at these concerts; Madame Montigny-Rémaury is announced to play Schumann's Concerto; and the novelty of the programme is to be a Scherzo for orchestra by Mr. A. C. Mackenzie.

### Musical Gossip.

LECOCQ's opera 'La Petite Mademoiselle,' the libretto by Messrs. Meilhac and Halévy, was first produced at the Théâtre de la Renaissance, Paris, on the 12th of April last. The unequivocal success which it then obtained has induced the managers of the Alhambra Theatre to present it in an English dress to our London public, the adaptation having been most skilfully made by Messrs. R. Reece and H. S. Leigh. The plot is most amusing and full of humorous details, while happily free from the coarseness and veiled indecency which too often characterize modern French comic operas. The music of M. Lecocq has more affinity to the genuine *opéra comique* as we see it in the works of Hérold, Auber, or Adam than to the *opéra bouffe*. While nowhere great, it is invariably pleasing; it is free from the slightest suspicion of vulgarity, and will perhaps be best described by the expressive French adjective *spirituelle*. The melodies, though at times not absolutely free from reminiscences, are full of charm and

always appropriate to the text, while the instrumentation is most elegant and tasteful. The performance at the Alhambra may be praised almost without reserve. True, the vocalization is not always of the highest order, some of the performers act better than they sing, but the ensemble of the opera is admirable, and would atone for far greater shortcomings than any which present themselves. The principal characters are most effectively sustained by Misses Constance Loseby, Emma Chambers, and Alice May, Messrs. Knight Aston, Fred. Leslie, Kelleher, Frank Hall, C. Power, and Harry Paulton: Miss Chambers and Mr. Harry Paulton are particularly droll in their respective parts. The chorus and orchestra, under the direction of M. Jacobi, leave nothing to desire, and the work is excellently put on the stage. Of the complete and well-deserved success of the opera there can be no manner of doubt.

As already announced in these columns, Mr. Walter Bache's pianoforte recital will take place next Wednesday afternoon at St. James's Hall.

THE latest news with regard to Gounod's new opera 'Le Tribut de Zamora' is that the composer has agreed, under a penalty of 50,000 francs, to deliver his score by the 1st of May next to M. Vaucorbeil, who, on his side, engages to pay the same sum to the authors of the work if it is not represented at the Opéra by October 1st, 1881.

'LA PRISE DE TROIE,' the only large work of Berlioz which has not yet been performed, will be produced in Paris during the coming winter, both by M. Pasdeloup, at his Concerts Populaires, and by M. Colonne, at the Châtelet. M. Pasdeloup had intended to give it last year, and the parts were already copied, when unforeseen obstacles caused the rehearsals to be suspended. The work is an entire opera in three acts, the first part of the *poème lyrique* entitled 'Les Troyens,' of which the second part, 'Les Troyens à Carthage,' was produced at the Théâtre Lyrique in 1863, and obtained twenty-one consecutive representations.

THE nineteenth season of M. Pasdeloup's Concerts Populaires will commence to-morrow. The conductor will in future admit the public to the full rehearsal for each concert by payment. The experiment has been tried in London, but was not found successful, as the presence of an audience acts to a certain extent as a restraint upon the conductor.

PROF. MACFARREN will illustrate the growth of the overture in his Cambridge lectures this year; his first lecture will be given, as at present announced, on April 9th, 1880. Mr. Sedley Taylor will deliver his course of experimental lectures on the acoustics of music on Tuesdays and Thursdays this term in the Cavendish Laboratory. No doubt very many will attend these lectures, for the motion of sounding plates and membranes will be very completely illustrated. The phonodisc, phonograph, and telephone appear in the syllabus, as well as a discussion of the distinctive features and capabilities of strings, air-columns, and the instruments in which they are effectively used. The construction of the musical scale, exact and tempered intonation, equal temperament, systems of pitch notation, and the bearing of the subject on the aesthetics of music will be discussed in concluding lectures.

M. MASSENET is at present engaged on a dramatic cantata, entitled 'Ulysse à l'île des Sirenes,' for solo voices, chorus, and orchestra, the libretto of which is written by M. Paul Collin.

AUBER's 'Cheval de Bronze,' which was revived last year at the Monnaie, Brussels, has been again performed at the same theatre with great success. The principal parts were sustained by Mlles. Warnots, Lonati, Rebel, Messrs. Rodier, Dauphin, Lefèvre, and Guérin.

WAGNER's 'Meistersinger von Nürnberg' was performed for the first time at Wiesbaden on

the 28th ult. The work, which was given without "cuts," lasted fully five hours, and the rendering, under the conductor, Herr Jahn, is spoken of as excellent. Fräulein Voigt and Herren Massen, Lederer, and Warbeck were especially successful.

A NEW three-act buffo opera, 'I Ciarlatani,' by Luigi Nicolai, was produced at Pisa on the 27th ult. with success. The performance was organized by artists and amateurs of the town for the benefit of the composer, who is poor and in bad health.

MADAME NILSSON is engaged for twelve performances in Spain, to be given during the wedding festivities of King Alfonso, for which she is to receive 90,000 francs.

THE celebrated Italian singing-master, Signor Lamperti, has settled in Dresden as one of the professors in Pador's Conservatorium in that city.

THE annual series of ten subscription concerts will be given as usual in the Gürzenich Hall at Cologne, under the direction of Ferdinand Hiller. The chief works announced for performance are Handel's 'Messiah,' Mendelssohn's 'First Walpurgis Night,' Schumann's 'Paradise and the Peri,' Gounod's 'Cecilian Mass,' Brahms's 'Deutsches Requiem,' Hiller's 'Rebecca,' and Rubinstein's Dramatic Symphony. Among the artists announced to appear, either as performers or as conductors of their own works, are Madame Schumann, Madame Norman-Néruda, Messrs. Brahms, Gounod, Joachim, and Anton Rubinstein.

THE death of Herr Eckert, the conductor of the Berlin Opera-house and the composer of the opera 'William of Orange,' is announced by the Prussian correspondent of the *Times*.

THE Stern'sche Gesangverein of Berlin, of which Max Bruch is the conductor, will produce during the coming season Rubinstein's sacred opera 'The Tower of Babel' (conducted by the composer), Kiel's 'Requiem,' Mendelssohn's 'Lobgesang,' Handel's 'Samson,' and Beethoven's 'Missa Solennis.'

HERR AND FRAU VOGL, the distinguished members of the Munich opera company, have just signed an engagement in that city for ten years, by which the gentleman receives 19,000 and his wife 13,000 marks per annum, besides which each has four months' leave of absence.

OUR Naples Correspondent writes:—"A few days since I reported that a statue had been erected to the honour of Thalberg in the Villa Nazionale of Naples. Last week his body, marvellously petrified by Prof. E. Marini, was borne to the cemetery of Poggioreale. A richly decorated coffin had been sent for from Paris, and this was deposited in a magnificent chapel erected by his widow. Alas poor modest Thalberg! he never dreamt in his last moments, we may be sure, of being thus almost apotheosized some years later!"

### DRAMA

LYCEUM THEATRE.—SOLE LESSEE AND MANAGER, Mr. HENRY IRVING.—Every Evening (excepting Wednesdays), at 8.15, 'THE IRON CHEST.' SIR EDWARD MORTIMER, MR. HENRY IRVING. At 7.30, 'DAISY'S ESCAPE,' at 10.30, 'THE BOARDING SCHOOL.' Messrs. J. H. Barnes, Norman Forbes, J. Carter, T. Mead, S. Johnson, F. Tyars, Pincro, Andrews, F. Cooper, Elwood, Ganthony, Branscombe, Tapping, C. Cooper, Ferrand, Calvert, Harwood, Misses Florence Terry, Pannecott, Myra Hobart, Alma Murray, Harwood, &c.—Every Wednesday, at 7.30, 'HAMLET.' Hamlet, Mr. Irving; Ophelia, Miss Ellen Terry. MORNING PERFORMANCES OF 'THE IRON CHEST,' SATURDAY, October 18th and 25th, at 2.30. No Fees of any kind.

### Dramatic Gossip.

SADLER'S WELLS THEATRE has undergone complete reconstruction, and is now a handsome and comfortable building, which may compete with many of the West-end houses. An attempt to rechristen it New Sadler's Wells will doubtless fail, as it deserves, like attempts at the Haymarket, the Adelphi, and elsewhere having all been abandoned. The opening piece was the



farcical old operatic melo-drama of 'Rob Roy,' which was presented with a completeness of *mise en scène* such as it has never before received. On the strength of its spectacular effects this is likely to be popular. Little in the interpretation calls for notice: Miss Bateman's Helen Mac Gregor displays power, and the Rob Roy of Mr. Walter Bentley, the Bailie of Mr. Edmund Lyons, the Dougal of Mr. R. Lyons, and the Captain Thornton of Mr. Wyndham had all more or less of merit. The singing characters were, however, inadequately supported. Through the incompetency of these the fate of the play seemed more than once dubious. Highland fights and dances came, however, to the rescue, and in the end Mrs. Bateman, the new manager, obtained a success.

At a morning performance, on Wednesday, at the Olympic Theatre, of Macklin's 'Man of the World,' Mr. J. R. Gibson made his first appearance as Sir Pertinax Maccyphanth. Mr. Gibson is obviously a good actor of Scotch parts, and his performance of a character closely associated by the present generation with memories of Phelps was thoughtful and effective. The earnestness of the convictions upon which rests the cynical creed of the intriguing politician was well shown, and his smile of adulation when he had his ends to serve by flattery, and the sternness of his tyranny in his domestic relations, were finely contrasted. A little added breadth will make of this a fine and very noteworthy performance. Miss Louise Moodie played on the same occasion Lady Rudolph Lumbercourt.

A ONE-ACT comedy, by Mr. H. A. Jones, entitled 'A Clerical Error,' has been successfully produced at the Court Theatre. Though slight in plot, it is fresh and sympathetic, and as a competent interpretation is provided its hold on the public is likely to be enduring. The vicar of a country parish, a man of fifty years of age, misinterprets some signs of affection on the part of his ward, a young and pretty girl, proposes to her, and is accepted, but surrenders her when, at the prompting of a bibulous old butler, he finds gratitude has moved her to grant his wish, and that his nephew, who has the same name as himself, is possessed of her love. Mr. Wilson Barrett, Mr. A. Dacre, Mr. G. W. Anson, and Miss Emery play satisfactorily the four characters by whom the action is conducted.

On Saturday last Mr. Toole, who has been playing at the Prince of Wales's Theatre, Glasgow, laid the memorial stone of the new theatre now being erected in that city. The theatre, to be called the Royalty, is expected to be opened in December, under the management of Mr. E. L. Knapp.

M. SARDOU has completed for the Théâtre Français a comedy which will, it is expected, be produced in December next. A revival at this establishment of 'Henri III. et sa Cour,' by Alexandre Dumas père, for MM. Worms and Mounet-Sully and Mdle. Sarah Bernhardt, is in contemplation.

MADAME CHAUMONT has been lent by the Variétés to the Vaudeville, at which theatre she has appeared in two one-act pieces. In 'Lolotte,' by MM. Meilhac and Halévy, she plays a popular actress, to whom a baroness comes for the purpose of learning how to deal with two rôles she has undertaken in private theatricals. In a monologue by MM. Boogge and A. Liorat, entitled 'Le Petit Abbé,' she enacts the famous M. de Boufflers, the author of 'Le Derviche.' The Vaudeville has revived also 'Le Lion Empaillé,' a two-act comedy of Léon Gozlan, first played thirty-one years ago. In this M. Dupuis and Mdles. Massin and Pierson appear.

TO CORRESPONDENTS.—Major M.—W. A. B.—J. H. B.—T. J. S.—E. H.—received.  
No notice can be taken of anonymous communications.

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